

**CHANGES AND DEVELOPMENTS IN DANCE EDUCATION
FROM 1965 - 1996 AND AN
EVALUATION OF THE CONTRIBUTION MADE BY
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Submitted in partial fulfilment of
the requirements for the degree of
DOCTOR OF PHILOSOPHY BY PUBLISHED WORK

DE MONTFORT UNIVERSITY
June 1996

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ABSTRACT

This exposition accompanies twenty items of published materials submitted in partial fulfilment of the Ph.D. degree. It demonstrates the consistency of direction in my published contributions to the changes and developments in dance in education over a thirty year period. All the publications focus on content and methods of teaching dance and therefore address the perceived needs of teachers and students. A critical review of my work considers the relevance of my publications in this practical dance context.

The evaluation of my role in developing and changing dance pedagogy takes account of the constant two way interaction between my reflective research in the practical dance context and the influences of :

- a) evolutionary developments in dance in education
- b) literature focused on content and methodologies for dance in education, and
- c) the innovatory practices of key teachers of dance.

The exposition will show how these influences have affected my practice and publications.

The overall aim of the exposition is to evaluate my publications as contributions to changes and developments in the practice of dance teaching. The exposition also aims to demonstrate the validity of my publications as responses to the wider problems and issues in dance in education prevalent from 1965-1996.

The exposition is presented in four chapters. The introductory chapter identifies the main intentions and signals the practitioner bias of the study. Chapters 2 and 3 take a chronological path through the time span and evaluate my publications in relation to other publications which also focus on content and methods of teaching dance in education. These chapters are prefaced with a chronological "map" to help the reader discern the interrelationships between the evolutionary developments, the writings of others and my publications. Chapter 4 is particularly concerned with evaluation of my main contributions to the changes and developments witnessed in dance teaching and learning in education during the period 1965-1996. Here, a consideration of the influence of key practitioners on my developing thinking and practice constitutes an important element in the evaluation of my contributions.

The practitioner orientation of the exposition will possibly benefit from substantiation of my contributions in developments in dance in education beyond the submitted publications. To this end, the testimonials in Appendix 3 lend greater objectivity to the study.

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ACKNOWLEDGEMENTS

For her extremely prompt and helpful tutoring, her support and encouragement, my sincere thanks go to Dr. Margaret Whitehead.

I would also like to thank Dr Peter Doyle and Professor Brian Allison for reading and commenting on the exposition. The time and effort given at an extremely busy time is much appreciated.

My gratitude also is extended to Gordon Curl, Dr. Mollie Davies and Veronica Jobbins whose letters or testimonials have been used to support the case made in this exposition.

CHAPTER 1

CHAPTER 1 - INTRODUCTION.

My contributions to developments in dance in education from 1965 have been and still are biased towards the **practice of dance teaching** in schools, colleges and universities. This exposition permits opportunity to reflect on these contributions and to demonstrate:

- the consistency of direction and content of the contributions made through publications and
- the relationship of these publications to:
 - i) the evolutionary developments in dance education generally,
 - ii) the practice of key practitioners effecting changes, and,
 - iii) relevant literature in the field.

Such reflection locates my contributions in the practice of teaching dance mainly in development of **content and methods of teaching** particularly in the contexts of dance composition, school examinations, dance in the National Curriculum and resource-based teaching in dance. These aspects of dance in education are considered in the light of changing models of content and methods for teaching dance, with particular reference to development of a *midway* model to which I have contributed by conceptualising it in written form. Within the exposition, this focus on content and methods of teaching provides a means of demonstrating the consistency of my contributions.

Evolutionary developments in dance education, not surprisingly, have mostly occurred through the practical teachings of several auspicious leaders in the field. Some of these key practitioners and their effects on changes in dance in education have influenced my developing pedagogy rather more than the literature. Hence, in reflecting on the changes and developments in my practice attention will be given to the most influential of these key people. It should be noted, however, that such reflection must necessarily be focused on personal experience in the practical dance context rather than proven evidence to be found in literature.

The literature in the field of dance education is relatively limited and, as indicated, above does not represent the sole source of influence upon developments in dance education. However, it is an important means by which my own writing and research can be critically evaluated. First, this will be undertaken through a discussion of the ways in which my contributions have developed further, and changed or initiated new ideas for

practice in teaching dance based upon ideas of others expressed through the written word. In this way, the published materials under critical review here and submitted in part fulfilment for the Ph.D. degree - books, articles, conference proceedings, resource materials and choreographed dances, can be put into the wider context of all literature focused on content and methods of teaching dance in education.

A second and more important objective for this exposition is to identify and appraise the influence such literature exerted upon my contributions to developments in dance in education. However, not all of the literature available at any one time, had a direct impact on my developing pedagogy. In fact it is the influence of just a few salient texts which will be assessed within the critique of my work as a reflective teacher, writer and active researcher.

This exposition also offers opportunity to identify and discuss the main problems and issues affecting developments in pedagogy which have permeated dance in education in Britain over the past thirty years. A listing of the problems and issues dance in education has encountered since 1965 probably makes a complicated interwoven set of circumstances into an over simplified summary. However, for the purposes of brevity and clarification of some of the underlying threads of this exposition, the following list identifies the main problems which I have attempted to address as a researcher, writer and teacher and, to some extent, contributed positive developmental solutions, especially in relation to the development of teaching content and methodologies in the areas outlined above.

PROBLEMS FACING DANCE IN EDUCATION in and since 1965:

- lack of emphasis on dance as an art form
- lack of teaching techniques in dance performance and composition
- lack of emphasis on end products
- lack of the means of assessment including public examinations
- lack of theory to support dance practice
- lack of links to professional dance theatre and artists
- lack of autonomy and focus on the artistic/aesthetic because of links with Physical Education rather than other arts
- lack of resources
- paucity of literature, particularly at the outset of the period of review.

Objectives of the exposition in relation to the above list.

It is intended that this exposition will demonstrate that I have made contributions to the development of pedagogy:

- in teaching dance as an art form, particularly through the three editions of *Dance Composition* (1976, 1992 and 1996) and *The Art of Dance in Education* (1994)
- in teaching dance performance through the development of technical studies in the context of 'O' level and GCSE examinations
- in shifting some emphasis on end products, particularly in dance composition and examination contexts but later, through my book *The Art of Dance in Education* (1994), by seeking a *midway* balance of emphasis between process and product
- through provision of a means of assessing dance both in the form of criteria employed in the dance examinations and in the context of dance composition, through my book.
- by providing some theoretical bases for dance teachers through my publications
- in making links to professional dance theatre through focusing on the development of methodology in teaching dance appreciation, in a small way initially, but fairly substantially at present through the use of multimedia technology and digital video
- through publications and extensive consultancy work, by attempting to retain emphasis on the artistic and aesthetic characteristics of dance as opposed to other aspects of activities included in the National Curriculum subject of Physical Education
- through providing teachers, in initial and in-service training, a resource-based teaching methodology which can be applied in creating their own resource packs based upon professionally choreographed works for teaching dance composition, performance and appreciation. This work is currently being extended into publication of CDi/CD ROM dance teaching and learning resource packs for schools and colleges in conjoint authorship with my research partner, Jim Schofield. Hence, significant contributions to development of resources for dance in education are forthcoming rather than already produced. Nonetheless the base work in this area will be discussed as a contribution to developing dance pedagogy
- through my various publications and those of other recent writers there is perhaps less of a paucity of literature now than at the outset of the period under review.

Organisation of the exposition:

The exposition is organised and discusses developments in dance in education chronologically. Obviously, the above listed problems have surfaced at different times and in varying degrees in relation to political, artistic and educational pressures and changes which have affected dance in education. Hence, rather than employing the list to direct

the discussion, it is intended to make reference to the problems as they take 'centre stage' in the context of the many developments which have occurred or are occurring.

Chapter 2 is organised into three sections. Section A describes the main changes in dance education, particularly in relation to content and methods of teaching, and the key people and events underwriting the changes prior to 1965 and up to 1987. This sets the context for Section B in which my publications are listed and briefly described and then, in Section C are examined in relation to the available literature in the field, and, most particularly, in relation to the few publications in dance education which directly influenced me. Discussion of the period from 1988 to the present in Chapter 3 is also organised into three sections in this way. Both chapters are prefaced with a summary map of the changes in dance in education (figures 1 and 2 respectively), my contributions and a listing of other dance education publications available and on most UK dance educators shelves.

Chapter 4, the conclusion, attempts to draw together and assess my contributions to the developments of content and methods of teaching dance in education.

Personal contextual information, in brief, and a full list of publications submitted in partial fulfilment of the examination for the Ph.D. can be found in Appendices 2 and 4 respectively.

A Final Note:

This exposition aims to evaluate the contribution I have made to developments in dance in education as a reflective teacher of dance engaged in practitioner action research throughout the period 1965 - 1996. This practitioner orientation does not follow the methodologies of research associated with experimentation, controls and proof. Rather, its validity lies in the quality of critical essay of the outcomes of such research in the practical dance teaching and learning contexts.

CHAPTER 2

Figure 1: Dance in Education 1965 - 1987

	Changes in Dance in Education	My contribution to changes	Other dance publications
From 1948	Modern <i>Educational</i> Dance model - in all sectors including ITT		Laban (1948) Russell (1958) Preston-Dunlop('63)
1965	American Modern Dance <i>Professional</i> model artists'workshops etc.in UK	Experimented to create synthesis model	H'Doubler (1940/57) Hayes (1955) Humphrey (1959)
1966	London Contemporary Dance Company established First CSE Dance (Mode 3)		
1969	Writings critical of MED		Curl (1966-1969) Redfern (1972) Redfern (1972/3/)
1972	Philosophical foundations - for <i>Dance as Art</i> model and for theory as part of HE		
1973	Writings critical of <i>professional</i> model	Taught on London Institute B.Ed.	Redfern (1973) Russell (1974)
1976	Content and methods for <u>dance as art</u> model	DANCE COMPOSITION first published	
1977	Critical review of <i>educational &</i> <i>professional</i> models	MA Dissertation proposal of <i>midway</i> <i>dance as art</i> model	
1978		BALLET RAMBERT APPRECIATION UNITS	
1980	Support for <i>dance as</i> <i>art</i> model	Author of 'O'level Re-print of Dance Composition.	Gulbenkian Report Preston-Dunlop('80)
1981	'O'level validated		Adshead (1981)
1982		PAPER on TECHNIQUE	
1983	'O'level examined	CHOREOGRAPHY OF DANCE STUDIES	Redfern (1983)
1984		Dance Composition in Japanese	
1985		PUBLISHED INTERVIEW + Re-print Dance Composition	Stevens (1985)
1987		ARTICLE:NEW DIRECTIONS	

CHAPTER 2 - CHANGES AND DEVELOPMENTS IN DANCE IN EDUCATION FROM 1965 - 1987.

Introduction:

This chapter is presented in three sections. Section A identifies consensus practice and the main problems and issues affecting dance in primary, secondary and tertiary education, though mostly the latter two, and some of the changes which occurred as a response to these problems in the period 1965-1987. The main changes (listed in the table opposite) are taken chronologically and reference is made to key contributions effecting these changes - mine and others. Section B consists in listing and briefly describing my publications and Section C considers them in relation to the writings of others concerned with developments in content and methods of teaching dance in education.

1965 was selected as a starting date because emergence of an alternative model for dance education, other than the consensus Laban model, emanated from that year. It was also the start of my thirty year lecturing career in teacher education. The end date however, relates specifically to my own development in that new ideas and opportunities were beginning to emerge, especially relating to increased access to theatre dance and advances in technology.

SECTION A

The events and changes in dance in education most pertinent to development of my practice 1965 - 1987:

Modern Educational Dance - an educational model:

Changes in educational practice occur most often as a result of actions taken to solve particular problems or effect improvements in the current practice. In 1965, most teachers and lecturers taught Rudolph Laban's 'Modern Educational Dance' or *educational* model (my term 1977 & 1994). This had become popular during the post Dewey period of progressive child-centred education when the focus was on developing each pupil's creativity, movement vocabulary and personal qualities such as confidence, ability to work with others and individuality through response to various stimuli and open ended tasks. As Foster (1977) states:

Laban's work received acceptance because it was essentially an individual approach at a time, after World War II, when individual differences were

being stressed. It was expressive at a time when self-expression was becoming fashionable, and it was a non-academic outlet when.....leading educationalists look(ed) for creative outlets.

(p.81)

Laban's book *Modern Educational Dance* (1948) and the courses for teachers his former pupils offered at the 'Art of Movement Studio' revolutionised dance in schools. This studio was set up in 1946 and was recognised by the Ministry of Education in 1948 for a new one year course for teachers. Thus, due to government support and much encouragement given to physical education teachers to attend such courses, a form of movement education emphasising creative self-expression spread and became the consensus practice. In this atmosphere, technique or skill acquisition in dance was considered inappropriate for all bar those in specialist training and impressive teaching methods were dismissed as impositions upon the pupils' freedom, individuality and natural abilities to create their own expressive dance.

Laban's book (1948) had no reference to the practical dance teaching context in schools, possibly due to the fact that he was never personally involved in schools (Hodgson and Preston-Dunlop 1990). The need for texts for teachers explaining how to deliver the content of 'Modern Educational Dance' resulted in a number of books published between 1950 and 1970. By 1965, the majority of texts on dance in schools reiterated the Laban model. This supports the claim that the Laban *educational* model constituted a strong consensus practice.

By 1966, however, the Laban model was beginning to come under critical review. It is of interest to note that those 'within' the fraternity of modern educational dance were the most outspoken. Curl (1966, 1967a, 1967b, 1968a, 1968b and 1969) had put the philosophical foundations of the Laban model under a microscope and found the claims made for justification of the educational values of it to be *grossly exaggerated*. Redfern (1973), an ex-teacher at the 'Art of Movement Studio', also condemned the Laban approach:

In education less seems to be heard of dance in aesthetic terms, than in connection with personal satisfaction, emotional experience moral awareness, social cohesion,.....and the like. Of course such things are important..but they neither define what dance as an educational activity is, nor must they be allowed to dominate procedure in the teaching of it.

(p.141)

Here, we have criticism of the philosophy underlying the practice of modern educational dance especially in the lack of emphasis on art/aesthetic products but, in the same book, there is also criticism of the other extreme - the skill-oriented approach which, at this time, was proposed as a more suitable approach for older students.

American Modern¹ Dance - a professional model:

A version of the American modern dance theatre model had developed in the early seventies for older secondary and college students. This was due largely to the influence of the newly founded London Contemporary Dance School (1965), the London Contemporary Dance Company (1966) and a change in direction from ballet to contemporary dance for Ballet Rambert (1966). A strong interest in American modern dance generated through courses, and residencies offered by these professional agencies, caused a shift towards what I have termed the *professional* model (1977 & 1994). This theatre art model, aiming towards technical perfection, polished performance and the dance product, was diametrically opposed to the Laban *educational* model with its emphasis on the experiential child-centred process of dancing as a means of developing personal qualities.

For some teachers of secondary pupils therefore, especially those in and around London, and certainly for dance lecturers in colleges of education, this swing from one extreme to the other in the late sixties and early seventies, saw a growth of American modern dance technique classes, the teaching of set dances choreographed within the style of the technique and a drop in the time given to creating dances. When composing dances, students found themselves using and reusing the technical movements taught in class because they had no other vocabulary. The Laban framework for analysis of movement, which could have provided a more generalised movement vocabulary, had become unfashionable and inappropriate since, as intimated above, it was inextricably linked with the concepts of self-expression, child-centred individuality and freedom from the constraints of technique, and was seen to be more relevant for primary education. The *professional* model seemed to be more appropriate in respect of the need to find means of examining at 16+ and at degree level, especially in dance performance. Here, the technique provided a tangible outcome which could be objectively examined.

¹ The label modern dance is used in the USA as opposed to contemporary dance which has become established as a British label meaning the same thing. The text uses the former in discussion of its emergence and the latter in discussion of its development.

Both educational and professional models in practice - a debate:

Consequently, in the mid seventies there were two models in dance education - the Laban model upheld by primary teachers and most lower secondary teachers and the American modern dance model taught in a number of colleges of higher and further education and some secondary schools for the older pupils. However, there was questioning by dance educators wary of losing all of the best features of the Laban model and replacing this with a rather second rate aping of a professional dancer's training. Russell (1974), for example, demonstrated her concern when, as she called it, in the artefact model:

the achievement of the end product, the work of art
..is the important objective. In the dance performance personal idiosyncrasies must be subdued so that dancers play their prescribed role. Emphasis must be given to technical skill of whatever persuasion..The artefact model....is entirely training and instruction. (p.25)

Contrary to this, as reported in the Calouste Gulbenkian Report (1980) following a five year survey, there was:

widespread agreement that for older children a higher level of skill acquisition is desirable, and that a more structured approach will not kill spontaneity but will increase the power of expression by widening the vocabulary of movement. (p. 49)

On the other hand, to adopt the professional training model as the *more structured approach* aiming to achieve a *higher level of skill acquisition* was not appropriate either since insufficient time could be allotted to training of the instrument within, at most, only one lesson a week. Martha Graham's much quoted statements *it takes ten years to build a dancer* and *the body must be tempered by hard, definite technique* (1936 in Armitage 1937), point to the futility of treating secondary pupils or college students as if they were training to become dancers. Clearly, around ninety eight percent were not. Also, if the skills could not be acquired, *widening the vocabulary* would not be effected either. Rather, experience of the professional conservatoire model, as Redfern (1973) reminds us:

is far from being educational, (it) comes near to a kind of indoctrination. (p.132)

In terms of numbers, the move towards the *professional* model was not widespread. Indeed, Hodgson and Preston-Dunlop (1990) provide evidence to show that the *educational* model still had the monopoly in 1976. They report a massive increase

of group members affiliated to the *Laban Art of Movement Guild*. This organisation, founded in 1946 for 'the promotion of Laban's work' recorded twenty-one group members in 1958 and one hundred and fifty-one group members, mostly teacher training colleges, in 1976. Of course, some colleges taught both the Laban approach and American modern dance. However, the latter was linked more to dance courses developed within performing and creative arts contexts and leading to BA degrees, than to teacher training, which, for prospective secondary dance teachers was still largely within physical education. It can be surmised, therefore, that in the late seventies, the majority of teachers in maintained primary and secondary schools retained the Laban approach which had become consensus practice. But not all teachers accepted this approach without question. Even Russell, the most prolific of writers supporting the Laban approach (1958, 1965, 1969), did not altogether champion a purist experiential Laban model:

The experiential model, if followed exclusively,
has a logical consequence in unformulated
expressions of mood and feeling. (1974 p. 26)

Reference to some of the literature at the time therefore demonstrates that both the *educational* model and the *professional* dance training model were judged inappropriate especially for upper secondary and college students.

Emergence of the dance as art model:

Gradually, a new *dance as art* model (which later (1994) I have termed the *art of dance* model¹) evolved and, by 1987, was the dominant and most advocated model for dance education. This is the model which I advanced in 1976 in my book *Dance Composition* and which was strongly advocated in the subsequent Calouste Gulbenkian Foundation report- *Dance Education and Training in Britain* (1980). It is also the model implicit in Dance 'O'level (1980 -1987) then from 1988 and 1990 respectively, in GCSE and A level syllabi. As intimated above, it did not emerge suddenly, however.

Tracing development of the *dance as art* model in dance education literature will be undertaken in Section C of this chapter but it should be mentioned here that the first dance theoretician to propose it was Curl (1969). Subsequently, Redfern (1972, 1973) provided philosophical foundations for dance as art. Ideas on content and methods of teaching the *dance as art* model, as distinct from the *educational* and *professional*

¹ The terms dance as art and the art of dance have been coined and are in common usage to differentiate the art form from other forms - viz. social, ethnic, ritual.

models, however, were **not** evident in British dance education literature until *Dance Composition* (1976) was published. This book emerged as a product of developments in my practice with specialist dance and physical education students in response to the assessment needs of courses, especially the newly established B.Ed. degree.

Dance as art as consensus practice in higher and secondary education:

Of course, other institutions were also developing new contents and methods for teaching dance. During this time however, it became apparent, that institutions offering dance as a degree subject were mostly delivering a version of the *professional* model of training. As stated by the CNAA (1992):

The first CNAA courses offering dance as a major study in a creative and performing arts programme were approved in 1975. The only single subject dance course leading to a CNAA award at undergraduate level was approved in 1977. It was established from a base of theatre dance and did not emerge from teacher education courses. The styles of dance mostly taught in the coursesare derived from the American tradition of Modern Dance (Graham or Cunningham).

(p.5.)

For the most part then, for the growing numbers of first degree dance students in higher education from the late seventies, the experience no longer included a study of the Laban approach. Rather, content and methods employed were, as stated in the CNAA report (1992), influenced by the American modern dance theatre model.

My experience on CNAA validation panels during the eighties, confirmed that the above was true in institutions offering single honours dance degrees or where dance formed a major study area. However, in teacher education courses, especially those derived from physical education, there was **still** an emphasis on the Laban-based educational model. I was able to play a part in advancing the *dance as art* model through visits as a member of validation and review groups and through committee work for the CNAA (1978 - 1989). As a listed expert for dance on the CNAA register (1980-1992), I was also invited to institutions as an external adviser for internal validation events. In 1983, for example, work towards validation of the Post Graduate Certificate in Education for secondary dance teachers at Bedford College of Higher Education was one such event in which I revoked the initial proposal of a Laban-based model and made a significant contribution in structuring a forward looking *dance as art* course which would promote the model in secondary education. The re-

written course was validated successfully and staff made advances in their practice through its delivery.

In respect of the content of courses in higher education, it is important to note that, throughout the 1970s, the up-grading of certificate in education courses to degrees meant that much more emphasis was placed on theory. At the time however, theory from other disciplines seemed to provide the academic credibility sought for practical courses. This was challenged by Webb (1972) who urged lecturers in physical education and dance to determine **appropriate** application of theory to practice from disciplines such as psychology, philosophy, sociology, and biomechanics. Moreover, Webb's main aim, I believe, was to validate the study of movement per se at the centre of the discipline of physical education. Adshead (1981) also delineates the ways in which dance as an art has its own theory which can be assessed through choreography, performance and appreciation.

By 1987, then, the *dance as art* model:

- employed the conceptual basis - study of dance through composing, performing and appreciating dances
- focused on developments in theatre dance for its reference and source materials
- included a range of theoretical modes of study to inform it.

It therefore goes some way in addressing the problems outlined in the introduction, in that the practice of dance was derived from developments in the theatre art form and the theory consisted in applied historical, cultural and aesthetic theory to support this study.

At school level it was a similar story but a slower process of change. Although primary schools largely retained the Laban approach and content, there was a shift towards pupils making dances as artistic wholes. This is reflected in Shreeves (1979). In secondary schools too, many teachers clung to the concepts and content of *Modern Educational Dance*, the essence of their training. This remained the situation well into the 1980s, as is evident in Allcock and Bland (1980), but here too, there is concern for developing dances as end products of the lessons. Clearly, composing and performing dances had been and continued to be practised in the Laban-based creative dance courses. However, the mid eighties saw the contents and methods of teaching towards these ends dramatically changed.

The shift from the *educational* model towards the *dance as art model* is particularly discernible in the school-based dance examinations. The early 1970s typical CSE examination, for example, would include a group composition in which the processes of successfully working as a group were judged as the most important criteria (Dove 1976). These dances were often based upon linear stories (dance-dramas) or on movement themes such as directions and levels in space. There was little evidence of the study of principles of form in dance composition. The CSE dance examination, most of which were Mode 3 - set by and assessed by the school with an external moderator - also often included performance of a study but this, apart from isolated examples in some London schools, was almost exclusively based upon the Laban principles of 'Effort' or 'Space' (Dove 1976). The **technique** was therefore judged in terms of accuracy of, for example, use of time, weight, space and flow 'effort' concepts and use of dimensions, diagonals and planes in space.

The *dance as art* model heralded quite new criteria in assessment of dance compositions and performance of dance studies. In both cases, my work was influential at secondary school level in that I was a leading author of the first University of London 'O' level Dance examination syllabus (1980) and appointed chief examiner in 1981 for Paper 1 and 2 for the first examination in 1983. *Paper 1 Practice of Dance* for this examination featured performance of one out of two set studies - in classical ballet and contemporary dance - and composition of a group dance for up to six dancers. *Paper 2: The Theory of the Practice of Dance* examined the candidates' understanding of performance and composition. *Paper 3: The Historical and Cultural Context of Dance* examined the candidates knowledge of historical events affecting change in theatre dance from 1870 to the present day.

This 'O' level examination syllabus, therefore, demonstrates the shift that had taken place in the practice of teachers presenting candidates. The quotations below support this claim in that they identify the content, and methods of teaching implicit in delivery of the syllabus which, by 1983, had become the new *dance as art* model including performance, composition and appreciation of dances; the students' own and those of professional theatre exponents from 1970 onwards. Expectations in terms of criteria for performance and composition can be discerned in the following statements from the University of London 1983 Dance syllabus:

In Paper 1 Practice of Dance (a) Set Technical Study, the candidates in performance will be expected to show poise, mobility, balance, co-ordination and control (precision of body parts in isolation, and simultaneous and fluent use of body parts in

relationship). In the choreographed study it is required that they perform with bodily, dynamic and spatial accuracy and precision, that the style is clear and that candidates show a good rhythmic sense and response to accompaniment, together with a sincerity and a sense of projection.

In Paper 1: Practice of Dance (b) Dance Composition, it is anticipated that the candidate as choreographer will select a suitable dance idea ...and appropriate accompaniment. The idea should be meaningfully interpreted through appropriate use of bodily, dynamic, spatial and relationship factors. The candidate should indicate ability to structure his/her dance showing coherence of style through use of motif, development, repetition, variety, contrast, transition, climax and unity. He/she should use the dancers' technical competence and qualitative sensitivity appropriately in the overall projection and presentation of the dance.

Questions from *Paper 2: The Theory of the Practice of Dance* and *Paper 3: The Historical and Cultural Context of Dance*, demonstrate moves away from emphasis only on the experience of practical dance towards a new regard for theory as an essential part of study in the discipline of dance. The questions in paper 2 in 1984, for example, require that the candidates demonstrate technical knowledge in dance performance and concepts of form in composition:

Describe what a dancer has to do to achieve a balance on the ball of one foot. Give an example of *one* such balance and suggest a way of moving out of it to arrive on the floor with the weight on other body parts.

Why is repetition used in a dance? Describe how repetition occurs in any dance composition with which you are familiar.

These questions required that teachers deliver theory alongside the practice of dance. Hence, dance lessons became discursive and reflective as well as practical, and written tasks would be given as homework or in mock examinations to prepare the students appropriately. Moreover, some lessons would be entirely theoretical, perhaps supported by use of video as it became available, so that students could learn about the historical and cultural context of their art form. This learning was examined by students answering questions such as the following 1987 example:

Examine the contribution made by THREE of the following choreographers to the repertoire of British dance companies:

- (a) John Cranko
- (b) Kenneth MacMillan
- (c) Richard Alston
- (d) Siobhan Davies
- (e) Christopher Bruce.

Clearly, the above evidence supports the claim that, between 1965 and 1987, there had been a radical shift from emphasis on process to emphasis on product, and criteria relevant in assessment of performance and choreography in theatre dance, albeit at a basic level, were now applied in the dance education context. Theory supporting and in addition to, the practical experience of dance had also been given a new importance both at school and college level. This constituted beginnings in the development of the third strand of the art of dance model - appreciation.

Much of the work in the latter strand was supported by a liaison between dance artists and schools and colleges. Gradually, theatre visits and dance artists working in schools became advocated as 'good practice'. Indeed, Ruth Foster, who had been an HMI for Physical Education in the Ministry of Education as it was called then, was instrumental in developing such links between dance artists and dance in education since she instigated the first dance residency of the embryonic 'London Contemporary Dance Theatre' at IM Marsh College of Physical Education in Liverpool in 1966.

Through the 1970s contemporary dance companies proliferated and almost all had work in education on the agenda. (Gulbenkian Report 1980 p.198) Most saw themselves as providers of dance performance experience, especially technique classes, but some offered choreography workshops too. There was some attention given to development of pupils' dance appreciation, albeit superficially, by means of describing a dancer's life, the theme of works, history of the company, style of technique and other such factual information. In this context, and in conjunction with Stephen Newman, the educational promotions organiser of Ballet Rambert (at the time, one of the few new posts in dance companies), I was able to develop my own ideas and make a small contribution to the development of teaching methods in dance appreciation. The *Dance Appreciation Teaching Units for Schools and Colleges* (1978) attempted to prepare children and students for the performance they were going to see and presented some framework questions to help them make post-performance appraisals of the works seen. Again, this was an initial step in developing contents and methods of teaching the new *dance as art* model.

Other dance companies worked increasingly in closer conjunction with teachers/lecturers to deliver workshops, courses for teachers, and performances. One example, EMMA (later the Midlands Dance Company), made strides in developing specific repertoire for young audiences and worked with me at Derby Lonsdale College of Higher Education on five successive residencies 1978-1982 in order to find new ways of developing appreciation of their repertoire. The best way found was to have them teach snippets of their dance works so that pupils could appreciate the choreographing, learning, rehearsing and performing aspects of the theatre dance work they subsequently watched in performance.

As dance artists in education, Ludus Dance Company, has made a most significant contribution to dance education in that it specialises entirely on making dance works specifically relevant to and for young people. It was established in 1975 and has earned abundant acclaim for work which is of high quality, entertaining and accessible for pupils aged 10 to 18. The teaching materials and workshops undertaken by the dancers (a few of whom have been teacher trained in courses taught by myself) worked and have continued to work extremely well as means of integrating theatrical and educational aims in dance education.

Summary:

In considering the position of dance in education in 1965, the above text has focused on the following problems and issues which, for me, were evident in the practice of dance teaching and its literature of the time. These problems and issues have been extracted from the list presented in the introduction of this exposition. That is, the **lack of**:

- emphasis on dance as an art form
- teaching of techniques in dance performance and composition
- emphasis on end products
- means of assessment including public examinations
- theory to support dance practice
- link to professional dance theatre and artists.

Section A has concentrated on the ways in which these problems were addressed and has identified the resultant developments that took place in dance in education in the period of 1965-1987. During this time, the **teaching of techniques** regained a place

and the three strands of composing, performing and appreciating **dances as assessable end products** became the conceptual basis underlying dance experiences for secondary and tertiary students. This three stranded approach in dance education where there is a balance between creating, performing and viewing dances and an overall concern that, through **practical and theoretical study**, pupils come to appreciate dances as **art works**, their own and those produced **professionally in theatrical or other performance settings**, became the central organising principle of dance education during this period and, with further developments, remains as such in the 1990s.

All the above events and changes in dance in education were pertinent to the development of my practice between 1965-1987. Section B, however, demonstrates how I responded to such events and changes through publication of ideas for content and methodologies for teaching dance.

SECTION B:

My publications - 1965 -1987:

This section lists my publications in chronological order and describes them briefly. In Section C they will be assessed as contributions in relation to other publications which focus on content and methods of teaching dance. In Chapter 4 they will be evaluated as particular contributions to the changes and developments in dance in education.

1) *Dance Composition*

Dance Composition, initially published in 1976, was the first British text and therefore probably seminal for some teachers in providing them and their students with guidelines for translating ideas into dance form by moving from process to product. The book was also an important influence in promotion of the processes of composing, performing and appreciating dances as central organising principles for teaching/learning the art of dance in education. The first edition of *Dance Composition* was re-printed in 1978, 1980, 1985, 1988 and was published in Japanese in 1984.

The book describes a traditional approach to dance composition by introducing young students to concepts of symbolism, abstraction, orchestration in time and space, and to elements of form. It attempts to explain in simple terms how to develop and vary movement content to achieve form. Each formal element is discussed with practical examples and a number of student assignments at the end of the book provides practice

for the learner composer. The processes are presented as guidelines rather than prescriptions and a full listing of questions to underpin evaluation of composition outcomes provides a means for formative/summative assessment. The chapter titled the *Composer's Freedom* attempts to identify the interchange between intuition/feeling and knowledge within the process and encourages a broader approach by making reference to and learning from dance works of established choreographers. This was a hint towards enhancing composition work by teaching dance appreciation but video resources were not readily available to dance teachers at the time of the first publication so there was little opportunity to view professional dance works.

The overall feel of the book is that of dealing with the **craft** of composition which, for British teachers, was a relatively new feature since the range of texts available to them at this time almost exclusively perpetuated the Laban based model. Further discussion and evaluation of the content of *Dance Composition*, will be undertaken in Section C. Suffice to say here, that this book was well received in this context because it demonstrated how the movement content for dances derived from Laban's analysis could be structured into artistic wholes by applying formal principles. Hence it was not advocating a radical shift from past practice but a building on from emphases on processes of moving towards emphases on products of composition - formed dances.

2) Paper - *Technique and Style as Aspects of Expression in Dance* (1982) and

3) *Seventeen Technical Studies* for 'O' level then GCSE examinations - University of London School Examinations Board 1983-1989 (available as notated scores and on video from the National Resource Centre for Dance).

In 1982 the above named paper was presented at a conference and subsequently published in *Collected Conference Papers in Dance - Volume 3* by the Dance Section of NATFHE and the British Society of Aesthetics. The paper made an attempt to delineate the meaning of the word technique in relation to style in dance education and demonstrated the need for students to be able to dance and choreograph in a range of techniques/styles if they are to come to know more than one small part of a vast domain. This contributed to the debate on the relevance of teaching formal dance techniques in secondary schools and colleges and supported the idea of employing pre-choreographed dance studies as a means of teaching and assessing technical proficiency and dance performance skills.

It was in the context of the Dance 'O' level examination which was due to be examined for the first time in 1983 that such developments became extended to many secondary teachers. As chief examiner responsible for this aspect of the examination for the School Examinations Board of the University of London, having achieved validation of the syllabus and examination in 1981 through writing specimen papers including two dance studies, I choreographed studies in contemporary dance and classical ballet styles for examinations over seven years (1983-1989). A two to three minute performed dance study constituted an important practical component of the 'O' level, the ensuing GCSE, and the 'A' and 'AS' level examinations.

My publications: 4) *Dance Appreciation Teaching Units for Schools and Colleges* (1978)

This publication may appear out of order. It is presented here because the strand of appreciation is commonly discussed last.

As indicated in Section A, my first attempt to address the problem of teaching dance appreciation, came in the form of two leaflets - one for pupils and one for their teachers - published in conjunction with the education officer, Stephen Newman of Ballet Rambert (now The Rambert Dance Company). These *Dance Appreciation Teaching Units for Schools and Colleges* (1978) were sold to institutions attending workshops and performances presented by Ballet Rambert. The pupils' leaflet is presented as tasks to undertake prior to the theatre visit and questions to answer after the performance. As indicated in the teachers' leaflet, each of the tasks/questions employs an aesthetic template defined by Osborne (1970). Teachers were encouraged to guide their pupils' perceptions and develop their aesthetic language. Hence, in a small way, the Ballet Rambert project made a contribution to a developing dance appreciation pedagogy. This project was judged successful by the Ballet Rambert because they quickly sold out of the leaflets.

5) A published interview with Sarah Stevens (1985) and

6) A commissioned article titled *New Directions in Dance Education* (1987)

These items further define and clarify the parameters of the *dance as art* model. For me they constitute a sort of summing up of where dance education had come from and

also pointed to where I proposed it was going next and the contributions I wished to make. Both the interview and the article rehearsed the organising principles of the *dance as art* model and the content and methods I had developed over the past decade in teaching dance composition and performance. These writings also consider some of the concepts underlying aesthetic appreciation of dance and propose a resource-based teaching methodology as a means towards this end. Concentration on these aspects will feature in Chapter 3.

SECTION C:

Evaluation of the above publications in relation to the writings of others:

The following text considers my publications as contributions to the development of content and methods of teaching dance in education alongside texts of other writers which influenced my practice. As stated in the introduction of the exposition, the number of texts affecting my practice at this time was small. The greater influences permeating from practical teaching contexts are evaluated in Chapter 4.

The text below is categorised under the three headings dance composition, performance and appreciation to demonstrate that my contributions and those of others' attempted to address some of the problems identified in the introduction of the exposition. The particular problems addressed during this period 1965-1987 are reiterated on page 20. It is clear, however, that the change of model to that which has been termed the dance as art model permitted such changes and developments to take place.

Dance as art - Dance Composition:

Initially, texts disseminating the educational Laban model influenced my ideas and practice. The seminal book leading to the consensus *educational* model for dance in education in 1965 is of course Laban's *Modern Educational Dance* (1948). This book outlines a framework for teaching rather than content in that it identifies four main headings for the categorisation of movement - actions of the body, dynamic and rhythmic qualities or to use his term *eukinetics* which became known as *effort*, the word used in his 1948 book, spatial orientation and design or *choreutics*, and relationships both in the body, with people, objects and space. This 'framework analysis' of movement in everyday life or any movement activity, is presented as

content for creative dance in the form of sixteen movement themes. Each theme constitutes open-ended exploratory tasks for pupils so that, for example, combinations of speed and weight in qualitative terms produce opposing variations and sensations/feelings/ expressions to correspond with the quick/delicate or slow/strong combinations. There are no set, prescribed movements, so every day movement is content and technique is personal. This implies that the teacher is merely guide and stimulator and should not in any way take on the role of expert instructor.

Texts to help teachers present the sixteen movement themes as content for dance lessons for all ages in primary, secondary and tertiary education were fairly prolific between 1950 and 1977. Russell (1958, 1965, and 1969) and Preston-Dunlop (1963) provided much used 'bibles' for those teaching dance in schools and colleges. Indeed the latter text was reprinted eleven times between 1963 and 1977. Certainly, every student in colleges of education and physical education training to teach dance, had to become familiar with it. Other writers of such texts include - in alphabetical order - Baldwin and Whitehead (1972), Bruce (1965, 1970) Carroll and Lofthouse (1969), Collins (1969), Jordan (1966), Murdoch (1973) North (1959, 1961, 1971) and Slater (1974). Then, of course Laban's own book (1948) was reprinted five times and a second edition with revisions by Ullmann, his closest assistant, was published in 1963 and reprinted in 1966.

As a relative newcomer to the Laban approach in 1965, I relied heavily on Laban (1948), Preston-Dunlop (1963) and Russell (1958) in particular. These books constituted textbooks to supplement the Laban summer courses and the in-house training I received as a young lecturer at Dartford College of Education. They therefore became very influential in informing my practice and indeed constitute a foundation for my developing ideas in the practice of dance composition. However, prior to further discussion of the influence of such texts on my writing, it is necessary to consider texts from the seemingly opposite perspective because they too had pertinent influences on my developing pedagogy.

Almost simultaneously, due to the timing of the first long summer school in 1965 at Dartington Hall under the tutelage of an American professor, Dorothy Madden, texts disseminating the professional theatre-based model were introduced to dance educators. Certain texts became influential in my own thinking - most significantly - H'Doubler's *Dance - a Creative Art Experience* (1940), Hayes' *Dance Composition and Production for High Schools and Colleges* (1955) and Humphrey's *Art of Making Dances* (1959). All three of these books discuss dance as an art form with concern for

technique, expression and form. H'Doubler (1940), the earliest of these books provides the most comprehensive discussion of principles of form and structure to guide dance compositions. However, this writing is more philosophical/phenomenological than pedagogical. Hayes (1955) and Humphrey (1959) on the other hand, provide explanation of the principles in practical dance terms. Hayes (1955) proposes a very structured approach with clear example assignments. Indeed it could be judged as too 'academic' because she declares that a 'composition task is comparable to an exercise in musical harmony' and the intention is that pupils thoroughly explore all possibilities within a very limited scope.

In seeking possible solutions to the problems of either having no reference to formal principles as witnessed in the *educational* model, or, having too much restriction in application of formal principles as in Hayes (1955), I experimented to find teaching strategies which would effectively mix the two approaches.

Hence, in comparing the American texts above to *Dance Composition* (1976), several major differences become apparent. One difference is the integration of the essential features of Laban's 'framework analysis' (see page 21 in *Dance Composition*) with concepts of expression and form in the art of composing dances. This was advanced, not to comply with the consensus practice so much as a corollary against the *professional* model, which put technique first and composition second, and was taking hold in upper school and college contexts in the early seventies. It seemed to me at the time and indeed since then that:

Laban's analysis of movement serves the dance composer well because it classifies movement into broad concepts. Each concept suggests a range of movement which may be explored.... Thus the dance composer can use Laban's analysis to help the choice of movement and depict the intention.

(*Dance Composition* 1976 p.20 and 22)

This approach to content for dance composition seemed to work better for teachers and their secondary pupils, not least because they had insufficient technical dance background to draw on for their compositions. The exploration of natural and everyday movements as the basis for dances is presented as a starting point in *Dance Composition* (1976). Moreover, Laban's 'framework analysis' provides the dance composer with a full range of options in action, dynamic, spatial or relationship terms to develop and vary his/her motifs. Hence the influence of Laban's writing can be seen to permeate my publications and this remains the case to the present day.

Further content which is not evident in the above American books can be pointed out in list form:

- discussion on **how** to make movement symbolic through abstraction
- detailed analysis of the concept of repetition and how it can effect development
- introduction and explanation of concepts of orchestration in time and space for solos and group pieces, through copying, complementing and contrasting new, repeated or developed material
- discussion of the **process** of composing and the interrelated roles of knowledge and intuition
- the notion that viewing professionally choreographed dance works advances learning.

Within this list of particular contributions made by this book to the study of dance composition, is a range of terminology, which, I believe, now pervades dance composition teaching practice, certainly in schools in the UK and possibly through the translation in Japan. The book has been sold extensively across Europe, Canada, Australia and parts of the USA.

The prescribed conceptual basis for the *dance as art* model and the content and methods of teaching emanating from it, is another contribution made by this book. It states that:

Knowledge of dance as an art form can only be
acquired through experiencing dances, making,
performing and viewing them.

(1976 p.16)

On the other hand, these were background ideas and aims for dance only. There were no spelled out strategies for teaching under the three interrelated headings of performing, composing and appreciating dances. *Dance Composition* (1976) offered content and methods for teaching composition per se. Subsequently, methodologies employing the three stranded approach proposed in *Dance Composition* were further explored in my dissertation submitted in part fulfilment of the MA awarded by the University of London in 1977.

Turning now to other writers, the second edition of Preston-Dunlop's much sought after book - *Modern Educational Dance* (1963) - under a different title - *A Handbook*

Turning now to other writers, the second edition of Preston-Dunlop's much sought after book - *Modern Educational Dance* (1963) - under a different title - *A Handbook for Dance in Education* - was published in 1980. She attempts to re-delineate Laban's sixteen movement themes within the three stranded model since as she states:

Dance is now regarded as a three-stranded subject, namely performing, making, and appreciating dance, and effective work in any one area is seen as dependent on the other two.

(p.v)

Hence, she accepts the validity of the dance as art model. However, the book is organised under headings of Laban's sixteen movement themes which she expounds in some depth. She also reminds us that we should not forget the experiential aims of the past and concentrate too much on the dance products rather than the individuals. So, although she states that 'the narrow concept of modern educational dance has been replaced by the wider-based concept of *dance as art*' (p.xv) the content denies this shift. However, for me, although the book did not extend the developments that were occurring in dance so much as endorse them, which of course was important in that Preston-Dunlop held a leading position in dance education, it may well have helped in developing ideas towards a *midway* model. Clearly, Preston-Dunlop did not sanction a dismissal of the 'educational' approach and I for one took due note.

As indicated previously, the Calouste Gulbenkian Report (1980), was an important publication for me in that it confirmed what was prevalent in dance education and training and pointed to the changes needed for advancement of teaching and learning in dance in state and private sector schools and colleges. It supported the *dance as art* model as the most appropriate for secondary and college students and proposed a much closer relationship between dance artists and education. Aesthetic and artistic aims in dance were advanced as important but the Report could not extend its remit to cover content and methods of delivering dance with such emphases. This report constituted an important endorsement for me in my own practice and it confirmed the direction that dance in education was taking.

Dance as art - Dance Performance:

The published items above (No. 2^a and No. 3^b) were not influenced by texts of others so much as developments in the practical context of teaching dance technique and performance. The background to the developments in my thinking in this area has been

^a *Paper - Technique and Style as Aspects of Expression in Dance* (1982)

^b *Technical Studies for 'O' level then GCSE examinations - University of London School Examinations Board 1983-1989*

Studies' in CSE examination and college assessment contexts. Conversely, the *professional* model had and still has a range of different set dances/enchainments in the various dance forms, ballet, modern, jazz, tap, etc. for examination purposes. Both these sources informed the development of my pedagogy in dance performance. However, the idea behind the 'Technical Study' was considered to be different.

The practice of choreographing 'well-made' short dance studies at particular levels requiring, technical and artistic performance ability and using this as the sole means of examining performance after a two year course, had not been advanced before, at least not publicly. The idea for a 'technical study' to be examined nationally was considered analogous to music examinations for which candidates have to practise and perform set pieces which are changed each year. Each study would require candidates to demonstrate a range of skills, a particular style and expression, use of space, range of dynamic and rhythmic content and understanding of the musical accompaniment.

It was difficult to determine level and content but gradually standards started to rise because teachers were learning how to teach such set pieces and work on development of co-ordination, extension, mobility, strength, balance, phrasing, rhythm, musicality, style, dynamic variation, projection, focus and expression. The study was intended to act as a catalyst through which the teacher could develop a whole range of teaching materials building up their pupils' abilities to perform it well. Some teaching and learning strategies were presented at courses run by the NRCD however, generally teachers did not use the studies in this way but delivered them to pupils didactically so that through rote learning, they could perform them at examination. It was certainly apparent from their performances, those who had an understanding of the study as a choreographed whole and those who just performed them like puppets. Hence, although the concept of the dance study seemed appropriate, methods of teaching it and use of it as a resource needed more attention.

However, since the published practical examination papers were and still are publicly available, it could be said that they exerted influence in changing and developing the content of dance technique and performance. It no longer could remain as an incidental spin-off gained through the exploration of movement themes neither was it limited to simplified and bastardised Graham or Cunningham exercises. These dance studies were therefore important vehicles for change in secondary dance in education. Several of them have been used again for GCSE examinations in the subsequent years after 1989 when I resigned as chief examiner. Moreover, a welcome development, for 'A' level at least, has seen professional choreographers appointed to compose technical studies.

This brings the teaching of dance performance closer to music in that the public art world is source for performance pieces.

Through my initial dance study publications, therefore, a significant difference in teaching technique was proposed as 'good practice'. Some teachers grasped the validity of this approach and extracted 'technique' or skills practice out of the study, but others persisted in preceding teaching of the study with dance exercises, taking a great deal of time in lessons to do this. It soon became apparent that there was further work to do in delineation of alternative strategies of teaching technique through technical studies. This is at the heart of my current research in interactive video which is discussed further in chapter 3.

Dance as art - Dance Appreciation:

The very small beginnings made in 1978 in this area of dance education (No. 4^a) was directly influenced by Redfern (1972) and Curl (1971, 1973a, 1973b.). These conference lectures, subsequently published as proceedings, certainly persuaded me of the need to take cognisance of aesthetic concerns. The ideas of developing a discursive mode of learning and providing a framework within which students could produce their own interpretations of dance works and develop their critical language in so doing, became very important to me as a practitioner. I recall several 'experiments' with students in teacher training and a pre-publication trial of the *Dance Appreciation Units* through the Ballet Rambert education work in Liverpool. For each of these 'experiments' reference was made to the above texts as well as to a whole range of writers in the field of aesthetics and aesthetic education, who have been in constant review through my teaching of aesthetic theory related to dance and physical education from 1975 to the present time. Theoreticians such as Langer (1953, 1957), Reid (1969, 1981, 1983, 1986), R.A.Smith (1989), Eisner (1972, 1979, 1985), Broudy (1972), Beardsley (1958) and Osborne (1970) are important influences for me. Osborne's 'aesthetic template' was used in the *Dance Appreciation Units* and again later in *The Art of Dance in Education* (1994). Indeed application of aesthetic concepts to dance teaching - particularly dance appreciation has permeated my work since 1987. The article titled *New Directions in Dance Education* (1987 - No. 6) saw beginnings of new directions for myself too.

Of significant importance in development of this new direction was Redfern (1983 and 1986). Her constant reference to art and aesthetic concepts in dance works has

^a *Dance Appreciation Teaching Units for Schools and Colleges* (1978)

Of significant importance in development of this new direction was Redfern (1983 and 1986). Her constant reference to art and aesthetic concepts in dance works has probably helped me to formulate my resource-based teaching methodology which, in the main constitutes the new direction proposed in the article (No.6) above.

Summary:

By 1987 therefore, through the above described work - 1) publications - a book, two articles, an unpublished MA dissertation (1977), ten 'O' level dance studies (1983-1987), the dance appreciation leaflets, and 2) work as chief examiner for 'O' level dance, I believe I have contributed to and influenced teachers'/students' knowledge and understanding of the *dance as art* model which combines the three processes of composing, performing and appreciating dances.

Certainly, as summarised on page 16 by 1987 there was greater emphasis on:

- the teaching of techniques in dance performance and composition
- dances as assessable artistic products
- theory to support dance practice and
- links with professional artists.

My contributions mostly come under the first two and clearly many others could be acknowledged in all four areas of developments in dance in education.

CHAPTER 3

Figure 2: Dance in Education - 1988 - 1996

Changes in Dance in Education	My contribution to changes	Other dance education publications
1988 Education Reform Act and GCSE	<i>Midway</i> approach defined Resource-based teaching	
Dance growth in HE inc. Resource-based teaching approaches	PAPER: Dance as Art Education New Directions	Adshead et al 1988
NDTA inaugurated fight for dance as art with arts	Dance Composition-reprint	
1989 NRCD set up	DANCE DISC 1	Lowden 1989
1990 Dance and PE work together for NC	PAPER:: A Dance Perspective on the National Curriculum	
Dance in HE -post-modern influences	Contributed to: -----> " ----->	NDTA/CDET/NATFHE SCODHE leaflet NDTA leaflet
1991 DES Interim Report reinforces <i>Dance as Art</i>	ARTICLE: Teaching Dance Performance	Brinson 1991
1992 Orders for PE Report reinforces <i>Dance as Art</i> in NC	BOOK: DANCE COMPOSITION 2ND EDITION	'Life Forms' 1992 Computer Prog.
1993	Contributed to: ----->	Arts Council 1993 <i>Dance in Schools</i> Gough 1993
1994 Proposed New slimmed down PE Fight against marginalisation of <i>dance as art</i>	BOOK: THE ART OF DANCE IN EDUCATION PAPERS: Two papers in Norway PAPER: Australia Expression and Form	
1995 New NC Orders <i>dance as art</i> marginalised	SECTION IN BOOK: Dance at KS 1 & 2 JOINT ARTICLES: a) RBT and Interactive Video b) Devts. in Dance Pedagogy through Multimedia	Killingbeck 1995
1996	BOOK: DANCE COMPOSITION 3RD ED.	

CHAPTER 3 - CHANGES AND DEVELOPMENTS IN DANCE EDUCATION FROM 1988 TO 1996

Introduction:

This chapter, like Chapter 2, is presented in three sections. Section A deals with contextual information - the events and changes in dance education most pertinent to the development of my ideas and practice of dance teaching in the period from 1988 to 1996. Section B lists and briefly describes my publications. In Section C, as in Chapter 2, an evaluation of my publications will take cognisance of the writings of key people concerned with content and methods of teaching dance. Again, the content of the chapter is tabulated opposite.

Throughout the chapter, reference will be made to the problems facing dance in education identified in the introduction. A summary of the ways in which these problems have been addressed and the contributions that I and others have made in this respect will be presented at the end of the chapter.

SECTION A

The events and changes in dance in education most pertinent to the development of my practice 1988 - 1996:

Dance linked with Physical Education in the National Curriculum - a need for distinction:

As identified in the introduction, currently there seems to be increasing concern that dance in education is and will continue to suffer from *a lack of autonomy and focus on the artistic/aesthetic because of links with Physical Education rather than other arts*. This results largely from the position of dance within the National Curriculum. Although the Education Reform Act 1988, created a window of opportunity never before attainable for dance in education - a role in the compulsory education of all children in England and Wales - it became evident in 1988 that dance would not be a named subject in the National Curriculum like art and music, but that it would be included within physical education. This consideration of dance outside an arts context seemed to be a backward step. There was a need to comment on and actively attempt to change this direction of political thought. Setting up a national voice became imperative.

As founder member of the National Dance Teachers' Association (NDTA) first inaugurated in 1988, I was part of the small group instrumental in creating such a national voice for dance teachers in the state sector. Although the need for such an institution had been recognised at an action-conference in 1974 (Calouste Gulbenkian Foundation 1980 p. 1) and was fully constituted as a charitable body in 1978, by 1980, The Council for Dance Education and Training (CDET) in England, was reported to 'speak only for the private and vocational sector'(ibid p.1). This institution had not fulfilled its comprehensive role (Brinson 1991 p.63) which meant that, at this crucial time, dance in the state sector was without a voice and so the NDTA came into being.

The NDTA aims to:

represent dance teachers at a national level,
disseminate information on issues relating
to dance in and across the curriculum and to
work with other organisations to put forward
a united voice for dance in education.
(Connolly 1991 p.24)

Hence, through this organisation, dance educators, including Veronica Jobbins as chair and myself as vice-chair, became nationally and politically active in attempting to maintain the position of dance, particularly in the many secondary schools where it was flourishing in creative/expressive arts departments. This growth in secondary dance provision included many more candidates studying for the newly established GCSE which was first examined in 1988. The growth initiated through this examination was substantial. The Royal Society of the Arts report (Rogers 1995) confirms the continuous upward trend in stating that, in 1994, 'numbers entering continue to climb' (p.41). The report also records that standards were rising in that of the 3,639 candidates entered for the 1994 GCSE Dance examination, forty six percent gained grades A to C. Also, as indicated in the table below, the numbers and standards in 'A' level Dance steadily increased from the outset:

year	total entry	% gaining grades A to B
1990	326	21.8%
1991	343	34.7%
1992	354	35.0%
1993	438	36.7%
1994	518	44.8%

(Figures from NEAB, ULEAC and AEB, February 1995)

(Rogers 1995 p. 41)

In order to enter students for these examinations it would seem necessary that they study dance throughout the secondary curriculum as a subject in its own right and not as merely a sixth part of physical education.

Placing dance within the arts had its roots in philosophical arguments defining the nature, status and role of the arts in education per se. In the dance context, as stated in Chapter 2, the widely influential Calouste Gulbenkian Foundation Report (1980) had already prescribed the *dance as art* model which reiterated shifts that were beginning to take place in the other arts. These changes in arts education were reported and supported in *Arts in Schools* (CGF 1982) and subsequently developed further in a publication on content, methods of teaching and assessment strategies across the arts - the School Curriculum Development Committee (SCDC)/ National Curriculum Council's (NCC) *Arts in Schools Project* (1990).

A number of further influential texts supporting and extending the concepts underpinning the *dance as art* model emerged within this **arts education** context. Although these books contain little reference to dance, in the late eighties and early nineties, they became very useful in developing arguments for retention of the arts bias for dance in education and its role in artistic, aesthetic and cultural education.

With references made to Reid (1931,1969,1970); Langer (1953,1957); Scruton (1974); Hirst (1980); and many other philosophers, David Best's influential writing has long been valued in the role it has played in developing a thoroughly well argued case for the arts in education. In his important book, *Feeling and Reason in the Arts* (1985), later re-written and titled *The Rationality of Feeling* (1992) he discusses concepts relating to creativity, feeling and reasoning and points to the fact that artistic and aesthetic education should be concerned with all three. He reiterates the need for reference to the public art world to advance, in particular, artistic understanding and learning. The philosophical arguments here provided further support for post ERA dance educators, including myself (1988, 1990, 1991, 1992, 1994, 1995) who were engaged in developing the *dance as art* model as a distinctive entity within physical education.

Redfern was also an important influence through her book, *Questions in Aesthetic Education* (1986), in which she identified some of the necessary conditions for an arts education contributing to aesthetic education. This was followed by Abbs (1987) which included his analysis of the shifts described in Chapter 2 of this exposition applied to all the arts, and his proposition of a model for the arts to include - making, presenting, responding and evaluating. This book identifies what he calls the *aesthetic field* and firmly places dance alongside the other arts in developing aesthetic education. Further books (1989a and 1989b, including his latest (1994) in the Falmer Press collection have reiterated, developed and vehemently defended the above model for arts education.

As stated in Chapter 2, the arts education books mentioned above, plus Osborne (1970) and American writers such as Beardsley (1958) Eisner (1972, 1979, 1985), Broudy (1972), and Smith (1989) played their roles in informing and supporting my practice in dance in education. However, with the exception of Adshead et al (1988) and Lowden (1989) which are discussed in Section C, books relating to teaching and learning in dance education per se, were rather lacking during the late 1980s. Nonetheless, the political climate certainly motivated policy papers, articles in professional journals and published conference papers. Most of these emanated from the newly established associations as public voices for dance in education.

The UK Chapter of *Dance and the Child International* (daCi) inaugurated in 1985, was another organisation to become an important public voice for dance at this time. As a founder member and vice-chair of both the NDTA and daCi, I was instrumental in planning and running conferences, in-service courses, for writing lead articles in journals/newsheets to influence educators, politicians and government administrators in education (HMI, officers in the NCC now SCAA). In 1986, the UK Chapter of daCi had won the bid for hosting the fourth triennial international conference in 1988 in London. This international conference provided opportunity for UK contributors to share and consolidate the directions of change in dance in education witnessed in the 1980s. The substantial published proceedings including my paper, *Dance as Art Education: New Directions* (1988), have certainly proved to be very important reference materials for students and teachers of dance. The contribution made by my paper as a first public airing of my *midway* model is discussed in Section C.

Focusing again on politically motivated literature emanating from the dance associations, mention should be made of the leaflet *Dance in the School Curriculum* (January 1990) published through the collective efforts of the Council for Dance Education and Training, the Dance Section of the National Association of Teachers in Further and Higher Education, the Standing Conference for Dance in Higher Education and the National Dance Teachers' Association. This leaflet was sent to all schools in England and Wales. A further leaflet published by the NDTA alone *Dance in the National Curriculum* (August 1990) was, and still is, much in demand. I made significant contributions to both these leaflets which have helped to:

- a) provide headteachers and teachers of dance justifications for dance in the curriculum and
- b) retain the focus for dance in education on the art form with artistic, aesthetic and cultural purposes.

As an authentication of its value, the first of these documents is re-printed in Brinson (1991 pp.160-163). The second document, was written by the NDTA (see Jobbins (1996) in Appendix 3) in consultation with the CDET, NATFHE (Dance Section) and SCODHE and presented to the Secretary of State for Education, the NCC, HMI for Dance and PE and to the Secretary of State's Working Groups for PE, Art and Music in the National Curriculum. The paper was a very important document making clear a rationale for *dance as art* and outlining its content - dance composition, performance and appreciation - and the central methodology - resource-based teaching - as appropriate for the National Curriculum programmes of study for dance. It even proposed statements for ten levels of attainment in developing skills, knowledge and understanding in the three strands of dance.

This paper defined the 'consensus view of dance educators throughout the country' (NDTA 1990 p.1). It also pointed out the distinctiveness of dance within physical education:

The concepts employed in dance education place the emphasis on artistic, aesthetic and cultural learning. On these grounds.....it would seem essential that attainment targets should be articulated in such a way as to identify dance as an artistic, aesthetic and cultural activity with its own vocabulary, conventions and methodologies.

(NDTA 1990 p.2)

Arts education protagonists, including Robinson, director of the SCDC/NCC's *Arts in Schools Project* from 1985-89, publicly called for a place for the arts as a collective group of subjects in the National Curriculum. Such actions resulted in proposed amendments to the National Curriculum so that dance and drama would move out of physical education and English respectively to combine with music and art, which had been separately named as discrete subjects. Indeed, in 1989, a seminar, to which I was invited as the only NDTA representative, was held at the NCC in order that the case for such an amendment could be made to the government. However, after much effort on the part of several arts educators and politicians, the outcome was negative.

In my view the case for dance (and drama) within arts education was lost because the Secretary of State's National Curriculum Regulations (1988) had already established Art and Music as separate subjects and placed Drama within English and Dance within physical education. Although there was room for discussion and consultation prior to the 1992 publication of the National Curriculum content, it was clear that it was not possible to name further subjects in an already overcrowded curriculum. This situation was

irretrievable, and the fact that dance time would be cut within the broader brief of physical education became inevitable. However, this did not mean that the *dance as art* model should be marginalised in any way. The physical education profession, which of course includes many dance teachers, had been and remain totally supportive of the changes and developments that had taken place in dance education from 1965 onwards. In fact, there was cohesion of purpose in all the professionals involved in developing a new and forward looking curriculum for physical education, including dance, in the National Curriculum.

As one of two representatives for the NDTA on the British Council for Physical Education (BCPE) interim committee (1990) to make recommendations to the DES on the content for the foundation subject of Physical Education, I was able verbally to support the above papers, particularly the NDTA document (1990), to argue for the safeguarding of the *dance as art* model with its emphasis on the three processes of performing, creating and appreciating. This was not difficult in that physical education teaching and learning, probably influenced by dance, had shifted towards a 'process' model combining the dance terms with the terms - planning, performing and evaluating. Indeed, though it proved difficult to formulate methods to objectively assess process, the interim DES report (December 1990) proposed that the following processes should figure in the attainment targets:

planning and composing
participating and performing
appreciating and evaluating.

The report listed six areas of activity including 'dance forms' which it stated should emphasise the 'artistic and expressive aspects of movement'.

Clearly, the philosophy and content for dance encapsulated in the interim proposals for physical education (1990) had been influenced by the changes in, and publications on dance in education, including mine, to which reference has been made above and in Chapter 2. Although dance was merely one sixth of physical education, a concern for its distinctiveness was definitely apparent at these early stages of planning the National Curriculum content. To this end, influence was exerted on members of the working group through the publications, discussions and conferences to ensure that the 1992 statutory Orders would reflect the main developments in dance in education.

Even though its place within physical education was considered unfortunate by some teachers and by at least one influential writer (Brinson 1991), it must be acknowledged

that, for the first time ever, dance had gained a statutory position in the school curriculum and, ultimately, was quite well served in the 1992 Orders. Although the one very general attainment target for physical education no longer specified *composing, performing and appreciating* as had been the case in the 1990 interim report, these central organising principles for the *art of dance* were embraced implicitly in the programmes of study for dance and therefore were again legitimised in physical education. The end of key stage statements required that teachers attend to developing their pupils understanding, knowledge and skills in physical education through the processes of planning, performing and evaluating. Since the dance corollaries had been removed from the recommendations of the interim report, dance educators had to match the three dance processes to those of physical education. This was undertaken in the Arts Council's *Dance in Schools* (1993) document mentioned below and in my book *The Art of Dance in Education* (1994).

Changes in the National Curriculum:

The post-Dearing 1995 slimmed down version of the National Curriculum made several changes and the model emphasising study of *dance as art* has come under threat. The 1995 programme of study for dance lays greater emphasis on **performance** and the inclusion of 'traditional dances of the British Isles and elsewhere' has diffused the focus from the art form to another dance form most often described as social dance. Whilst learning such dances could be enriching experiences for pupils, the programme of study for dance in key stages 1 to 3 has become confused through reduction of the art of dance model and addition of another kind of dance experience. Reduction of the art model can be assumed because in key stages 1 and 2 there is no mention of composing and appreciating dances and in Unit A of key stage 3 the emphasis is on performance of set dances rather than on pupils learning to compose their own dances. Although there is ambiguity and room for a more flexible interpretation of these programmes of study, the omissions and insertions have caused teachers to worry about the future progress of dance in education. Moreover, in a further reduced time context, it is difficult to see how teachers can deliver a comprehensive art of dance education. The 1995 version of 'Physical Education in the National Curriculum' could therefore cause regression rather than progression in dance education. Indeed, if the programme of study items for dance in key stages 1 and 2 are interpreted literally, some dance lessons will become movement education again through teachers employing the Laban approaches and others will be teacher directed folk and social dance lessons. There is little evidence of the art of dance conceptual framework underpinning key stage 1, 2 and Unit A in key stage 3.

Concern has been expressed about these changes. For example, Jobbins (1995) chair of the NDTA, states that the 1995 programme of study for dance:

....could be highly detrimental to the quality and quantity of dance teaching in our schools. There should be a balance in any dance programme between creating, performing and appreciating but it is hard to see this in the new orders..... The NDTA will try to ensure that this is only the basis for what happens in schools and support teachers in finding ways of enriching this reductive document.

(Jobbins in *Dance Matters 11* 1995 p.1)

As reported above from *Dance Matters 14*, teachers were later advised to keep hold of the 1992 programmes of study so that all the developments to date in dance education should not be compromised. Also, in the wake of the 'slimmed down' 1995 document, texts have emerged quickly in order to help teachers interpret the few short programme of study statements in each key stage. A listing of these and discussion of my contribution to this much needed literature is presented in Section C below.

Resources for dance in education:

Although the picture for dance in schools in the late 1990s looks bleak, there has been much done to consolidate content and methodologies in *dance as art* and there continues to be support for teachers in the form of conferences, courses, dance company residencies and published resources for teaching. An excellent example of such an educational pack is the recent teachers' notes on the Ludus Dance Company 1995/6 production of *Wildchild*. This exemplifies the *dance as art* model by providing dance and cross curricular lesson materials derived from the dance work. It is perhaps the most advanced of its kind and clearly demonstrates the best interrelationship between school and professional dance since it is a vastly experienced dance in education company. Increasingly, dance packs are becoming available for purchase from the dance companies themselves and through *The Place Dance Services* first established as the *dataplace* in 1991, and the *National Resource Centre for Dance*, set up in 1989 in order to:

provide an archive and reference collection for dance in the UK
publish materials for dance study
run short courses
offer an information service.

(Connolly 1991 p.24)

In addition, a number of directories of resources for dance teachers are becoming available - for example from the NDTA and from the Place which has recently produced a directory edited by Lightfoot (1995) with over two hundred entries. The Arts Council has also produced a *Dance Pack* (1988) on dance companies and how to use them.

Another source for increasingly improved resources is the BBC. A recent radio series *Dance for PE - Unit 1 - Set Dance* (1996) included programmes and teachers notes on Rock 'n Roll, Bhangra, South Asian and Caribbean dance. As dance education consultant for this series, I was involved in ensuring that teachers and their pupils gain access to a quality resource which could be returned to many times. The music content, of course, is superb. The dances are very carefully explained with an emphasis on the correct style. Clearly such radio and future TV resources, for which I have been asked to act as consultant, will greatly enhance dance teaching. In fact, this national level of resourcing dance in education was never known before and is beginning to transform teaching and learning in schools and colleges. A next step is the use of multimedia - but this is not yet available in the public arena.

The above withstanding, as compared with other arts, teachers of dance still *lack resources* most especially those written to support resource-based teaching. This problem highlighted in the introduction of the exposition will be discussed further in Section C.

Changes in dance in further and higher education:

The 1990s saw development of further new courses, particularly BTEC national and HND performing arts courses, at least one new single honours dance course at Bretton Hall, and several new modular courses including the BA Hons. Modular degree course offering major study in Dance and Drama in Contemporary Culture at De Montfort University Bedford. In all these courses, and those established before the 90s including post graduate courses in dance from which future teachers emerge, there has been rapid development in the *art of dance* model. This has affected and reflected changes and developments in contemporary dance in the theatre where there has been increasing emphasis on cultural/political themes and on post-modern approaches in choreography. These approaches have involved a questioning of traditional artistic and aesthetic criteria and place greater importance on using dance as a means of projecting cultural meanings. To these ends new techniques/vocabularies of movement have emerged and notions of what constitutes dance have altered. Traditional concepts in composing, performing and appreciating dances are therefore, in some institutions, at the point of being replaced by newer post modern concepts.

In placing my work in this context, it should be noted that the Dance and Drama in Contemporary Culture course within the modular BA Hons. degree at De Montfort University Bedford has taken on board the new concepts and approaches but not at the expense of the traditional. Rather, as first defined when I led the team teaching the B.Ed. Hons. Dance Route course (1983-1990), the current BA course validated in 1990,

delivers post-modern/new dance approaches in the third year as an antithesis of the traditional. From 1990-93, I wrote and delivered these modules and required the third year students to choreograph dances demonstrating knowledge of post-modern approaches derived out of their resource-based study of artists such as Pina Bausch, DV8, Ian Spink, Trisha Brown, David Gordon, Lea Anderson, Anna Teresa de Keersmaker, Wim Vandekeybus. The students continue in this vein to date and also experience some of the newer techniques such as contact improvisation and release techniques but, again, the base in years one and two is traditional. Sections B and C will demonstrate how my writing supports such changes.

Summary:

The above text has focused on the following problems extracted from the list in the introduction of this exposition. From 1988 there has been much work undertaken to redress the lack of:

- autonomy and focus on the artistic and aesthetic because of links with Physical Education rather than other arts in the National Curriculum
- resources in dance and a methodology to best use them
- literature on content for and methods of teaching dance in education.

Section A has discussed some of the ways that these problems were tackled. It should be made clear, however, that during this latter period, further developments took place in all the areas identified as responses to problems in the earlier period 1965-1987, (see page 20). As an ongoing evolutionary process, it is difficult to determine exactly when changes begin and when they have been effected. Clearly some dance teachers are still using the Laban approach today whilst others have developed a *midway* approach in teaching the art of dance. My publications and those of others will be discussed in Sections B and C to determine ways in which they influenced the above changes in dance in education.

SECTION B

My publications 1988 - 1996:

This section lists my publications in chronological order and describes them briefly so that later, in Section C, they can be considered as part of an increasing range of literature providing theoretical bases for teaching dance. Hence, as in Chapter 2, the list of my publications during the period 1988-1996 will be employed for reference in Section C below where they will be discussed in relation to publications of other writers concerned

with the content and methods of teaching dance in education. Again, as stated in Chapter 2, the list will also be used in Chapter 4 which will evaluate the particular contribution of my publications to changes and developments in dance pedagogy.

(The numbering of my publications continues from page 25 in Chapter 2.)

7) 'Dance as Art Education: New Directions' in *Young People Dancing - Dance Education* (1988) daCi.

The above paper presented at the Dance and the Child International fourth triennial international conference in 1988 was a landmark for me in that I was able to reflect on the model proposed in my MA dissertation (1977) eleven years prior to this, and apply what had been learned in practice and through my readings of the above mentioned texts in arts education. My *midway synthesis* model evolved out of an analysis of the essential characterising features of the *educational* Laban-based and *professional* contemporary dance training models respectively, followed by a distillation of the **best** and most valid features of these former models to formulate a conceptual underpinning theory for the *dance as art* model. This was illustrated at the end of the MA dissertation (1977), in the paper (1988) and later in *The Art of Dance in Education* (1994 p.6) in the following way (figure 3):

FEATURES RETAINED FROM THE EDUCATIONAL AND PROFESSIONAL MODELS.	
EDUCATIONAL MODEL	PROFESSIONAL MODEL
Emphasis on the process	Emphasis on the product
Emphasis on development of creativity, imagination and individuality	Emphasis on knowledge of theatre dance as the model towards which to aspire
Emphasis on feelings - subjectivity of experience	Emphasis on objective ends- e.g.trained bodies for performance of dances
Emphasis on a set of principles principles as a source of content	Emphasis on stylistically defined dance techniques as content
Emphasis on a problem solving approach to teaching-teacher as guide - pupil as agent in own learning.	Emphasis on directed teaching-teacher as expert - -pupil as apprentice.
(1988 p.259)	

The daCi paper (1988) discussed the first three pairs of features listed above to demonstrate an approach in teaching which lays equal emphasis on the

educational/developmental and professional/discipline-based perspectives in dance education. Development of the *midway* synthesis model by placing equal emphasis on these and the other two pairs of features, is much further extended in *The Art of Dance in Education* (1994) which will be discussed below. The 1988 paper also made clear that implementation of the *midway* synthesis model provides a rationale for a **resource-based teaching methodology**. This was proposed as *a characteristic of good practice for dance as art education contributing towards aesthetic education* (1988 p.257).

8) Dance Disc 1 (1989):

Because *Dance Disc 1* is not easily available to readers of this exposition, the following text describes it in some detail. The publication was an outcome of a two year research project undertaken by myself and Jim Schofield at Bedford College of Higher Education. *Dance Disc 1*, an interactive video laser disc featuring a professional dancer performing one of the GCSE set studies, won an award for excellence in achievement of educational objectives presented by the British Interactive Video Association in 1989. This made for a publicly acknowledged start in bringing dance education and technology together to produce qualitative materials to support a resource-based teaching methodology of the *midway* synthesis model. The disc and accompanying written materials made a break through in both pedagogy and technology. It was totally unique and much in advance of its time.

The research team led by myself, gained funding from the Arts Council of Great Britain, the Calouste Gulbenkian Foundation, the Digital Equipment Company, the Bedford College Physical Education Old Students' Association and the TV Fund in order to film and press onto a laser disc, superb quality images which could be controlled by computer.

Dance Disc 1 is unique in the use of **synchronised** moving images of a professional dancer with accompanying graphics.

Dance Disc 1 is also unique in that it provides the user with a very flexible resource for - teaching groups in a dance class situation - for study of dance performance i.e. technique, style, mechanics of moving, performance skills - for study of choreographic form - for study of notation.

The central purpose of *Dance Disc 1* is to teach dance performance through users developing dance knowledge, understanding and skill in and through learning how to perform a pre-choreographed dance study. To do this:

- movements are shown from **various perspectives**
- **close-ups** are synchronised with a superimposed window showing the dancer in full length
- a **slow motion** feature provides clarity of detail
- there is simultaneous graphic information on time and space
- a **Labanotation** display is synchronised with the dancer
- audio **rhythmic cues** are available on a second sound track
- there is a facility for **replay** and looping of carefully structured dance phrases
- a manual and **worksheets** offer users access to a rich and flexible resource.

The essence of our approach established in this first dance disc is to base everything on very high quality full screen moving video sequences of the work to be studied and:

- to make any such images immediately available on screen at the touch of a button
- to allow full speed or slow motion running of the sequences
- to allow stills at any moment
- to enable a single shot, frame by frame mode of access
- to provide forward or backward movement, or loops around a particular phrase
- to allow switching to alternative views of the same sequence or..
- to allow close ups and a synchronised reference view to be on screen at the same time.

This provides dance teachers and learners with immediate access to qualitative professional demonstration of intricacies in movements or sequences. It goes without saying that students will learn best from superbly danced examples. These will be technically accurate, rhythmically defined, musically interpreted, extended, beautifully aligned and dynamically differentiated. They will demonstrate appropriate use of focus, line, projection and many other features intrinsic to the particular dance work. The above range of interactive video facilities to access such detail will surely improve teaching and learning so that, if, for example, in the context of a set dance being taught, rather than dealing with the sheer mechanics of learning the skills alone, the entire content of the piece is at disposal for as many times and with focus on as many different perspectives as required.

Moreover, access to devices which add value to the video **informs** both dancers and teachers of a range of different approaches which could be employed in developing knowledge and understanding of the dance studied. For example, adding synchronised animated graphic overlays to the underlying video sequence could include the following as exemplified in our early work on *Dance Disc 1*:

- a map of the dance space with a moving icon for the position of the dancer in the floor pattern

- a "thermometer-like" time indicator, to show the current moment within the piece
- a display of synchronised dance notation on screen simultaneously with the moving image
- a synchronised bar count overlay
- immediately accessible menu of phrases.

Such information gives several teaching/learning dimensions which can be selected to improve the dance performance. For example, the use of the moving icon on the map representing the space on the floor provides very useful information on the degree of floor coverage required. (GCSE students frequently danced covering too little of the floor area and this affected the extension, projection of focus and continuity in the movements.) At the same time students can take care that their bar count matches that on screen and, at the touch of a button, can check their movements by reference to the notation, or as is more common especially for 'A' level, learn notation symbols as they dance the piece bar by bar. Additionally, a look at the content in the menu of phrases provides an insight on the length and variety of content in each phrase, where the repetitions and contrasting sections are and a sense of the overall pattern of the dance. Students can therefore learn to show temporal awareness in their performance through their understanding of phrasing and form.

Further features of the resource pack will be discussed later in the context of evaluation of this work in relation to other publications employing such technologies.

9) 'A Dance Perspective on the National Curriculum'- in *Towards the Future: Dance Education in the 90s* NDTA and daCi UK (1990)

Returning to National Curriculum concerns, in the summer prior to publication of the interim recommendations for Physical Education in the National Curriculum (December 1990), a national conference, *Towards the Future: Dance Education in the 90s*, was run by the NDTA and daCi UK. My keynote paper - 'A Dance Perspective on the National Curriculum', supported claims for the distinctiveness of dance and expressed concern for the probable loss of the aesthetic dimensions due to the location of dance in physical education. This paper addressed the potential conflict of interests between dance and physical education by examining the concepts of *dance as art* and *aesthetic education*. A range of content for dance in education under both these headings was explored to demonstrate the need for dance specific programmes of study and attainment targets. It is highly likely that this paper influenced both the interim DES report of December 1990

and the 1992 Orders for Physical Education because HMI and the one dance representative in the working group were in attendance.

10) 'Teaching Dance Performance in Secondary Education' in *British Journal of Physical Education* (1991):

In the form of a summary of developments in dance in education so far, albeit with emphasis on the strand of performance only, the above article commissioned by the Physical Education Association, reiterated the consensus rationale for dance in education incorporating the three processes of performing, composing and appreciating dances as fundamental for good practice. It then went on to discuss how the resource-based teaching methodology can be employed to enrich both the teaching and improvement of pupils' dance performance. Obviously, the use of interactive video was demonstrated as an exciting future means of publishing resource packs for dance teaching. This, then, made public on a wider scale, the further developed concepts relating to resource-based teaching in dance and established again justifications for use of dance studies specifically designed to develop performance skills for pupils in schools and colleges as opposed to the technique exercises undertaken in professional dance contexts.

11) *Dance Composition Second Edition* (1992)

The increasing numbers studying dance at GCSE to degree levels in the 1980s and 1990s has caused the sales of *Dance Composition* (1976) to rise dramatically. It is probably safe to say that this book has now become the 'bible' for students and teachers of GCSE upwards. At the point of sell out of the fourth re-print and by request of the publisher, the second edition of *Dance Composition* was published in 1992 and reprinted in 1994. Obviously a second edition required me to bring the book into line with developments in dance education since 1976, so it was updated throughout. It contains a new introduction describing such developments, two new chapters - one on style, another on resource-based teaching/learning of dance composition and further assignments based on professional choreographers' works in the section titled *Practical Assignments for Students*. The latter did not feature in the first edition simply because there were few, if any videos available to teachers then. By 1992, the great strides made in this technology had transformed dance teaching. The second edition of *Dance Composition* has paid attention to the necessity for constant referencing of professional choreography in the students' dance compositions which characterises today's practice. The second edition was reprinted in 1994 and was completely sold out by December 1995. Although there is

a growing market abroad for this book, evidence of sales in the UK again supports the fact that, as a result of the decreased time for dance in the National Curriculum, it has not yet undergone a decline in numbers of students studying at GCSE and above.

12) *The Art of Dance in Education* (1994)

This book (it is here that the term *dance as art* is changed) aims to provide teachers and lecturers of dance:

1) a much needed **theoretical framework** to support the changes in the practice of dance education. Building on and developing further my writings of (1977, 1988, and 1990), it examines in detail:

a) the *midway* model, the processes of creating, performing and appreciating dances and

b) the ways in which art of dance experiences contribute towards **artistic, aesthetic and cultural** education.

2) a text to promote and explain thoroughly the **resource-based teaching/learning** approach as an important methodology in the *midway* model in which public art works constitute knowledge of the art form per se and, as references, consolidate, extend and inspire the students' own dance work.

3) detailed **interpretations and applications of the 1992 programme of study for dance in key stages 1-4** to the *midway* model. As discussed in Section A, the fact that these programme of study contents were changed in 1995, in my view, does not negate this in depth application since it is strongly contended and supported by the NDTA, that teachers should not drop standards and comprehensiveness in teaching the art of dance in education. The detailed examination of the midway model is summarised as follows:

Figure 4: Features of the art of dance in education model

EDUCATIONAL	MIDWAY	PROFESSIONAL
Processs	Process + Product	Product
Creativity Imagination Individuality	Creativity Imagination + Individuality	Knowledge of public artistic conventions
Feelings Subjectivity	Feelings + Skill Subjectivity + Objectivity	Knowledge of theatre dance repertoire
Principles	Principles + Techniques	Skill acquired Objectivity
Open methods	Open + Closed	Techniques
Creating	THREE STRANDS Composition Performance Appreciation OF DANCES leading to ARTISTIC EDUCATION AESTHETIC EDUCATION CULTURAL EDUCATION	Closed methods
		Performing

Smith-Autard (1994 p.26)

Clearly, this book developed the *midway* model by merging the five pairs of elements from both the predecessor models (see table on page 43 of this exposition) to formulate a distinctive dance education pedagogy interrelating the processes of composing, performing and appreciating dances. The outcomes in the form of artistic, aesthetic and cultural education gained through dance experiences are exemplified at all three levels, primary, secondary and tertiary.

Moreover, the detailed application of the theories and practices involved in the developed *midway* approach to the 1992 programmes of study for dance determine what, in my view, constitutes 'good practice' and, because these programmes of study have been superseded and somewhat marginalised in the 1995 Orders, there is no doubt that they will be favoured as indicated in this NDTA statement:

It is important to remember that the final 1995 document has been considerably slimmed down and that it only provides a base line for dance educationAt a meeting between the NDTA and DfE in March 1995, emphasis was placed on the importance of using earlier documents to support teachers in their planning.

(Jobbins Dance Matters No.14 1995 p.1)

The Art of Dance in Education (1994) therefore constitutes a consolidation of concepts underpinning the dance as art model and advances several extended features of a *midway*

approach in teaching it across the sectors, primary to higher education, possibly for years to come.

13) Artistic and Aesthetic Education in Dance and

14) New Directions in Dance Teaching both published in *Rapport fra Kunstafagkonferansen I Stavanger*(1994) Norway and

15) Changes in Teaching the Art of Dance - in the Laban Guild Movement and Dance Quarterly (1994)

The above papers and those delivered on the subsequent lecture tour of Australia (July-August 1994) disseminated the developed theory and practice for dance in education which is contained in *The Art of Dance in Education* (1994). The fact that the Laban Guild invited me to write on changes in dance education is an acknowledgement that this model, rather than the Laban approach, is now considered as consensus.

16) Expression and Form in the Art of Dance in Education in 6th Triennial daCi Conference Proceedings (1994) Macquarie University, Sydney.

This paper examines the concepts of expression and form and how they can be addressed in the context of the *midway* model. It employs similar methods in assessing opposing views on the nature of dance expression as those utilised in defining the midway model. It proposes that although different stages of dance experience might adopt opposing strategies in teaching such concepts, a midway approach embracing both the spontaneous self-expressive experiences balanced with learning how to reflect on and objectively create expression and form should be favoured. This paper was very well received and, given time to filter through the growing bank of dance literature, it will add to teachers' knowledge and understanding of the *midway* model in dance education.

17) 'Dance at Key Stages 1 and 2' in Teaching Physical Education at Key Stages 1 and 2 (1995)

The Sports Council funded large files containing help for teachers to interpret the new but very brief 1995 programmes of study in all aspects of physical education. Published by the PEAUK in collaboration with the NDTA and BAALPE, *Teaching Physical Education at Key Stages 1 and 2* and *Teaching Physical Education at Key Stages 3 and 4*, contain sections on dance. Commissioned by the NDTA for the PEAUK publication, I wrote the fifty page section on dance for key stages 1 and 2. This document, and its

sequel - *Dance at Key Stages 3 and 4* (Killingbeck 1995) is important in providing teachers in depth interpretations of the programmes of study and help in planning units of work and lessons for dance addressing the end of key stage descriptors. Naturally, both these documents rehearse again the *art of dance* model with its emphasis on artistic, aesthetic and cultural learning and the use of a resource-based teaching methodology to inform pupils about their own work and that of professional dance artists.

18) *Dance Composition Third Edition* (1996)

As indicated above, the second edition of *Dance Composition* was sold out by the end of 1995. The publishers therefore entered into another contract to publish a third edition of, according to them, one of their most successful books.

The third edition contains a new chapter titled 'Alternative and Experimental Approaches in Dance Composition' which is **the first writing to apply the current choreographic trends to dance education**. Hence, once again as with the second, this edition responds to the changes that have occurred in dance in education. Also, a further new chapter on 'Improvisation for composition', is included to keep a balanced *midway* approach on the agenda because it seems to have become less emphasised in the teaching of dance composition in colleges and universities today, especially where technique is central. It is envisaged that these two new chapters and an extended reference to resource-based teaching through interactive video will again make the book relevant and useful to today's teachers and students of dance.

My publications as co-author with Schofield:

19) Resource-based Teaching and Interactive Video in *Proceedings of the Conference 'Border Tensions'* University of Surrey 1995.

20) Developments in Dance Pedagogy through Application of Multimedia in Interactive Video in *Proceedings of Dance '95 - Move into the Future* - Bretton Hall.

These articles and our free Demonstration Video (1995) have disseminated information about the advances we have made in developing CDi resource packs for dance education. This affordable hardware will bring to all students and staff superb quality digital video with flexible access to a vast range of material - notes, voice-overs, drawings, animated graphics, notation accompanied by moving images, split screen images and many other

features, made available through computer controlled multimedia technology. Such resources will bring dance artists into the studio/classroom in the same way that music CDs bring professionally created quality sound to the learning environment. This is the exciting near future for dance in education prescribed in *The Art of Dance in Education* (1994) which, no doubt, will extend and improve the least developed area of the *art of dance* model - appreciation.

SECTION C:

Evaluation of the above publications in relation to the writings of others:

The above text listed and briefly described my publications. It is intended now to evaluate them in relation to the few other pertinent writers who have published materials **focusing on the content and methods of teaching dance in education.**

From 1988 to 1996, it appears that I was concerned to contribute towards advancing dance in education by disseminating the *midway* model and resource-based teaching approaches and, at the same time, to demonstrate ways in which the art form of dance should retain its distinctiveness within physical education in the National Curriculum. The sub-headings below are derived from these concerns and from the focuses of my various publications.

The midway model:

In the context of the contributions of key practitioners and the evolutionary changes in dance education, an evaluation of the conception and development of this model will be undertaken in Chapter 4. Here, attention is given to other writers supporting this approach and the contributions that these publications make to the developing pedagogy in relation to my publications listed above.

The book, *Dance Analysis: Theory and Practice* by Adshead, Briginshaw, Hodgins and Huxley (1988) certainly supports the use of dance works as resources for teaching. Indeed, it makes a case for analysis of dance works as a **necessary** form of study, particularly for students in higher education. The authors define methods by which dance works can be scrutinised and studied to discern the elements that make up the whole. In making an analogy with music scholars, they suggest that:

The tradition of systematic analysis of musical works seems not to have dimmed appreciation of music any more than the scholar of literature

or visual art has succeeded in destroying enjoyment of novels or poems or paintings. Fears that the works would disappear under the microscope or on the dissecting table seem unfounded.....the only valid *purpose* or *reason* for doing so lies in the increased understanding and appreciation that may result.

Adshead et al (1988 p.9/10)

The book then proceeds to identify the processes of dance analysis under the headings of describing, interpreting and evaluating. It moves on to demonstrate *dance analysis in practice*. Several charts (pp.118-121) *provide a guide for analysis of any dance* under the following headings:

- components
- form (basic structural devices)
- interpretation
- evaluation

In my view, there is a conceptual confusion here in that analysis of the content and form of the dance **product** is coupled with the interpretation and evaluation **processes** which take place when perceiving dances. The writers get around this by suggesting that the **process** of description is employed in discerning components and form. Hence, it would appear that their *theoretical basis of dance analysis* (p.108) rests on the *three different kinds of critical activity: description, interpretation and evaluation* (Sheppard 1987 p.80). As Sheppard suggests, rather than attempting to define *universally agreed criteria* (p.79) this approach constitutes a model for **guiding** critical discourse.

Adshead's et al (1988) book therefore provides students and dance scholars with a system for analysis, albeit a loose and general framework rather than an analytic tool. The list of concepts under the headings of components and form to be described in analysis of dances has provided dance education with a different approach from that defined by Laban (1948). However, scrutiny of the headings used under Adshead's (1988) *components* reveals a similarity of subheadings in description of the movement - *movement, dynamics elements, spatial elements* (p.118).

In relation to the continued use of Laban's framework for description of dance movement in subsequent publications including the National Curriculum (1992) in addition to a reiteration of the importance of employing public dance art works as part of a dance education curriculum, Adshead's et al (1988) book has contributed to the development of the *midway* model for dance in education. However, the approach is not explained as *midway* and, in my view, emerges from the text implicitly rather than explicitly.

Nonetheless, the theoretical approach to the study of choreography by means of analysis of professionally choreographed works proposed by Adshead et al (1988) provides an alternative approach in teaching dance composition. It starts from exemplars of professional practice rather than the elements of the discipline itself as defined in my book, *Dance Composition* (1976). Hence, as a text book for dance teachers, Adshead et al endorses and extends the *new direction* I had begun to develop in my teaching, MA dissertation (1977) and publications (no. 4^a - 1978, no. 6^b - 1987 above).

Another book, mentioned earlier as one of the few emerging in the late 1980s, is that written by Lowden (1989). This book made a fairly strong contribution to dance education for primary children - *Dancing to Learn*. Her first chapter titled 'The Art of Dance' clearly reiterates concepts pertaining to artistic making and performing of dance and the rest of the book which gives teachers a great deal of helpful content, instils the importance of the end product - a dance - as a culmination of all dance experiences. On the other hand, she is very clear that all dance should concentrate on both education **in** and **through** dance and the personal and developmental aims implicit in the former *educational* approach are given more weight than artistic or aesthetic aims. Indeed, she confuses the instrumental outcomes with development of knowledge and skills in dance. For example she states that:

Appraisal (of art work) in school is concerned with the way a child is developing, and should take into account abilities, attitudes, and experiences. This appraisal will include considerations such as level of commitment, social sensitivity, the ability to be verbally articulate about the work...Having said that, the ultimate objective is that the work itself must stand alone...eventually the art work is the object of appraisal.

(Lowden 1989 p.10)

The rest of the book lays emphasis on pupils coming to know the old Laban terminology and content for dance, albeit ending lessons with dances. There is mention of form but no clarity in how it is developed. Rather the 'dances' emerge as a series of exploratory movement experiences strung together. There are abundant ideas and some really good ones, but the book falls short in development of the *dance as art* model in that dance compositions as artistic wholes are not considered, nor is attention given to development of performance and appreciation skills.

^a *Dance Appreciation Teaching Units for Schools and Colleges*

^b *Article: New Directions in Dance Education*

In terms of the *midway* synthesis model, Lowden's (1989) book as suggested in the title, *Dancing To Learn*, veers to the left of the table on page 43 above in that the *educational* aims for dance are emphasised. This is not really surprising since she focused on primary education. Later, I took the same stance in *The Art of Dance in Education* (1994 p. 151), where I suggest that in primary dance there should be more emphasis on development of personal and social attributes through dance. Lowden (1989) goes some way in developing an art of dance model but there are gaps - for example - mention of the use of professional dance art works as resources is missing. Nonetheless it is a valuable text for primary teachers and it formed the basis of much discussion in the Diploma in Dance in Education in-service course¹.

Literature to support dance in the National Curriculum:

Once the Orders for Physical Education in the National Curriculum (1992) were published and disappointment was expressed because dance was less favourably treated here in comparison with the DES interim report (1990), a number of books and guidelines were published for teachers, particularly primary teachers who, for the first time, were all required to teach dance. The statutory programmes of study for dance are the main focus in these texts. With the exception of the NCC publication - *Physical Education: non-statutory guidance* (1992) - which was disastrous in proposing a 'movement education' backward looking approach, texts produced at this time reiterated the *dance as art* model and the aims for dance in contributing towards developing artistic, aesthetic and cultural education of pupils. Also, they attempt to help teachers by interpreting the National Curriculum content for dance in physical education.

Such books on dance for key stages 1,2 and 3 include Harlow and Rolfe (1992), Evans and Powell (1994) and Gough (1993). The first of these, in which I wrote the forward, is very much influenced by my work and makes direct reference to it on page 18. Gough (1993) presents a very clear account of what constitutes composition, performance and appreciation and offers teachers many excellent lesson outlines. Like the other two books, though perhaps in more depth, she draws on dance artists in collaborative work with young people. There is hint of a resource-based teaching methodology in that students' perceptions are directed to view certain elements in the dance piece but they do not go on to use these viewings in their own work. Rather, the dance company's work acts more as a stimulus than a resource. Another missing aspect in this book as in Evans and Powell (1994) is the help given to pupils especially at key stages 1 and 2, to compose dances. Harlow and Rolfe (1992) use the idea of composing a framework/loose structure for the

¹ The Diploma in Dance in Education was a two-year course for dance teachers in all sectors. It was validated by the University of Nottingham and ran from 1979-1987. The course was changed into a Diploma in Arts Education in 1987 and ran for a further two years. I initiated it and was course leader throughout this time.

dance which will be discussed further below, but the other two books suggest that teachers move from exploration into an open composition task such as:

Compose a dance which includes all or some of the following:

- weight-taking and supporting
- holding and resisting
- moments of stillness and use of travelling to show conflict and co-operation.

(Gough 1993 p.75)

Another very important free publication reaching many teachers derived from work of an invited committee, including myself, given the brief to produce the Arts Council's *Dance in Schools* (1993). This Arts Council booklet has been exceptionally well received and has disseminated the consensus approaches for the art of dance in education including a prescription for resource-based teaching approaches with special reference to professional artists work in education. The booklet set the scene for my book, *The Art of Dance in Education* (1994), which I was writing at the time in order to underpin current practice with theory.

There are many features of *The Art of Dance in Education* (1994), which I believe will be influential in developing and consolidating the practice of dance teachers and lecturers. An example which is perhaps more geared to primary and lower secondary teaching picks up on the criticism levelled at Gough (1993) and Evans and Powell (1994) above. These books leave a gap between leading children to explore movement and the act of composing a dance. This gap has been filled in my own practice for many years. The notion of a dance framework, was first conceived as a 'libretto' kind of outline by Mary Thomas, my senior colleague at Dartford College of Education (1965-1978), and was later developed by myself with more emphasis on aspects of form:

A teacher-created dance framework is a composed structure for a dance denoting what kind of movement the children will be doing in each section, the order of the sections and how these relate to make a whole dance. The children fill in the detail of the movement content in their own way.. A well-made teacher-created dance framework has a clear beginning, middle and end, contains variety and contrast, develops logically and achieves coherence of form.

(Smith-Autard 1994 p.51)

This aspect of a teacher's preparation is crucial if the pupils are to learn about form, perhaps at an intuitive level when young, through creating and performing "well-made" dances. Without such structures to guide them and feed their consciousness through experience of them, pupils will merely string sequences of movement together to create dances. This may well be the case in response to the Gough (1993) example above. The dance framework approach, then, is a unique contribution which I have developed and used in teacher education contexts for thirty years. Although mentioned in other writing (1985), this book is the first text to explain what a dance framework is and how it can be used in teaching dance. Perhaps in this regard it is significant but this is a small contribution in comparison with the developed theory of what constitutes artistic, aesthetic and cultural education in and through dance and how it might be delivered through a resource-based teaching and learning methodology.

Here I have attempted to demonstrate in detail how use of a professional dance art work in resource-based teaching and learning examples based on Cohan's *Waterless Method of Swimming Instruction* (1980 pages 80-108 and 195-201) enhances the pupils' practical and theoretical understanding. This aims to contribute to the development of more informed practice for both teachers and dance artists. The inextricable weaving of references to the resource with the students' own learning in performance, composition and appreciation contexts and detailed explanation of a resource-based teaching/learning methodology has not been published before this book. It is therefore a first in this respect.

The implicit aim of the above texts is to redress the predicted damage done to dance in the National Curriculum by the 1995 cutting down of the content for the art of dance and infiltration of social dance. Other dance books published in 1995 - namely Davies and Sabin (1995), and Allen and Coley (1995), also attempt to demonstrate how the programmes of study, including social dance elements, can be addressed without marginalising the *art of dance* model. Such books provide more and more ideas on content at least and therefore represent valid sources for initial and in-service teacher education.

Resources for dance:

As indicated above, *Dance Disc 1* features one of the 1989 dance studies choreographed by me for GCSE. The dissemination of this study to achieve maximum quality in the candidates' performance was the aim of the research project. My research assistant and I tested the disc on a range of students in different parts of England who were at the same level as the GCSE candidates. Observations and comments from teachers indicated that the pack proved to be very successful in improving dance performance which was its primary objective.

Moreover, use of this resource pack exposed a range of new teaching strategies. In teaching a set dance, for example, it is possible to demonstrate the length and content of phrases, their relationships and the overall formal patterning of the dance whilst teaching it. Interactive video will provide such facilities instantly but there is much more too. In the context of improving dance performance, the interactive video material projected on a large screen in the dance studio not only serves as an excellent professional example, it frees the teacher to observe the learners. This changes the traditional practice of teacher dancing in front of the class and the students copying a probably less than perfect example. However, it does not replace the teacher. On the contrary, as intermediary between the resource and the students the teacher has a very important role in guiding the processes of observation and in monitoring progression. The teacher should, of course, know the resource inside out so that suggested routes through to address particular problems can be selected according to the needs of pupils.

For example, concentration on qualitative aspects so often flattened in two dimensional video, can be highlighted by use of close-ups and voice-over commentary of rhythm or sounds, such as "woosh" used to gain feeling/imagery in the movement all helps to provide an in depth consideration of the intrinsic qualities which make for a qualitative performances. Again, rather than being **told** what to work on to achieve particular qualities, students will learn best and improve more rapidly if they solve the problems for themselves and **understand** how to achieve such qualities.

The resource-based teaching methodology here includes the use of worksheets. Several example worksheets were written to accompany *Dance Disc 1*. The tasks set required students to use the disc to solve problems in order to learn more about how to perform and compose dances. Through such processes students would improve their own performances and develop a greater understanding of procedures in composition. The overall intention is to develop their appreciation of dance. A sample of these worksheets is presented in Appendix 1.

These examples demonstrate the interactive potentials of this sort of technology in that students can work at their own pace, learn from superb examples, employ them creatively and develop in depth knowledge of the piece featured on the disc by "getting inside" it through performance and analysing its choreography.

This interactive video disc (1989) was a very important development in my own practice and it has certainly paved the way for future innovations in production of multimedia resources for dance in education. However, *Dance Disc 1*, was only available to a small

number of colleges, dance centres and schools. The experiment had worked but there were problems. The hardware was too expensive, too cumbersome, too temperamental and only available in the UK. Hence, from 1990 alternative technologies were sought.

Since 1989, a small number of resource packs have emerged from the National Resource Centre for Dance and from dance companies. The resource packs of the latter are mostly information packs about the company and its repertoire. To date very few provide teaching and learning materials. The Ludus Dance Company has already been mentioned in this respect but others are beginning to develop their practice along similar lines. For example, the Shobana Jeyasingh Dance Company has produced the 'Romance... with footnotes'(1995) a resource pack with printed and video material. A further fifty page booklet (Rubidge 1996) giving excellent coverage to Shobana Jeyasingh's eclectic approach in choreography will be very valuable for students studying such work. However none of the packs are based on technologies beyond video tape.

For a professional and perhaps higher education context, a CD ROM package called *Lifeforms* (1992) was created in the USA in collaboration with Merce Cunningham.

Lifeforms is a three-dimensional choreographic software developed at Simon Fraser University. It is developed for distribution by Kinetic Effects for both Silicon Graphics and Apple Macintosh workstations.

(Manley 1995 p.36)

The wire frame figure in this programme creates a choreographic sketchbook tool for choreographers. It has become more sophisticated and combined with MacroMind's *Director*, and it is claimed that it creates potential for invention of new movement/s for choreography. In the context of Ohio State University, Maletic and Sunderland (1995) report on a much developed form of this technology in their research programme building towards release of CD Rom products in 1996. Suffice to say here, that whilst there is much room for such computer based technology, the expense of the hardware makes it inaccessible for undergraduate or even graduate students. In the institutions that own it, such a resource remains the province of research students and staff.

A more sophisticated, cheaper and 'user friendly' multimedia product for dance is in preparation. My research partner, Jim Schofield and I are currently developing the first CDi for dance in education. The two articles cited in Section B above describe and provide a rationale for the choice of CDi and demonstrate the ways in which the many

facilities offered by multimedia has developed further strategies in dance teaching and learning strategies. However, this is future rather than present to date.

Changes in dance in further and higher education:

In respect of study of alternative and experimental post-modern approaches in dance in higher education in particular and perhaps in secondary education too, the third edition of *Dance Composition* (1996) demonstrates the need for keeping a balance between more traditional approaches and those that are new. Certainly it is important to address the ongoing changes in the art form and the fact that college and university dance pedagogy is diversified to embrace such different practices in practical dance and theoretical approaches can only be welcomed. Such developments in the public arena must of course be reflected in dance in education.

For dance in further and higher education, a whole range of dance books and dance related books is available. Some of these books have been published over the last decade and therefore have contributed to the development of dance as an academic discipline. Examples of these recent publications can be placed in the category of sources informing readers about professional dance repertoire and the stylistic/generic changes that are occurring in this era labelled 'post-modern' in Banes (1980 2nd edition 1987) and in Banes (1994) or 'new dance' in Mackrell (1992). Jordan (1992) and Mackrell (1992) are notable in this respect.

A further category of books taking on differing theoretical perspectives include: Adshead et al (1988) discussed above, who provide an approach to dance analysis, Sheets Johnstone (1984), Foster (1986), Fraleigh (1987), Sparshott (1988), McFee (1992), who take philosophical perspectives, Hanna (1988), Adair (1992) and Thomas (Ed. 1993) who take sociological and feminist perspectives and Jordan and Allen (Eds. 1993) who explore media representations of dance. There are others contributing particular theoretical perspectives - history, anthropology, cultural studies, dance notation studies, and many books about particular choreographers or techniques but there are no recent books apart from my third edition publication of *Dance Composition* (1996) which relate to developing the students' own practice in new or post-modern approaches in choreography.

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Summary:

Between 1988 and 1996 then, through a number of publications and national and international representation I believe that I have contributed towards developments in dance in education and that, despite a continued lack of autonomy in the National Curriculum, there is:

- improved understanding of the art of dance model as a *midway* approach.
- a growing bank of resources for dance in education and the future looks healthy in this respect since most dance companies are producing their own. It is also clear that the use of technology-based resources has much potential in future practice.
- greater emphasis on links with professional artists.
- an ongoing development of resource-based teaching approaches.
- more literature on content and methods of teaching dance especially to support teachers of dance within the National Curriculum.

Chapter 4 will evaluate my specific contributions in relation to other key people and the changes and developments that have taken place in dance in education over the whole period under review - 1965 -1996.

CHAPTER 4

CHAPTER 4 - CONCLUSION

This chapter aims to evaluate my **key contributions as a practitioner** to the changes and developments in dance education from 1965 - 1996. To evaluate these contributions comprehensively it is necessary to make reference to the **influences** on my work not only through literature but in the practical working context of teaching dance.

In respect of the literature, Section C in both Chapter 2 and Chapter 3 has considered some of the sources of my ideas from reading and/or conferences and their proceedings. Section C in each chapter has also defined the differences between my publications and those of others and has highlighted my particular contributions through publications to the developing dance pedagogy. However, the influences which occurred in the practical teaching contexts which led to my publications have not yet been identified. As stated in the introduction of the exposition, as an active **practitioner**, it is obvious that the **practice** of key people effecting changes in dance pedagogy influenced my developing ideas rather more than any readings. Such influences are considered and evaluated in this chapter.

Furthermore, practical lecturing has been the context of my **active research** so the ongoing experience has always played a central role in developing ideas and changing practice. This most often happens when reflection on content and methods of teaching initiates research to resolve problems. I was fortunate enough to have had the freedom and support from senior staff to work in this way in my lecturing posts.

After much experience in delivering initial and in-service dance teacher education, my role became that of leader and initiator of courses. However, even in this context, one learns from and responds to the ideas of others in the team and it is therefore not possible to claim sole ownership of ideas affecting changes and developments in practice, many of which evolve through interchange over time.

This chapter has resulted from an introspective and reflective consideration of the influences which prompted and supported my developing ideas on content and methods of teaching dance in education. The published materials presented in partial fulfilment for the Ph.D. provide tangible evidence of the ways in which these ideas and

practices have developed over the past thirty years. They also, in my view, constitute my **main** contribution - that of **recording** such changes and developments in dance in education for teachers and students.

The text below is organised under headings which, I believe, best sum up how **my publications** have made contributions to changes and developments in content and methods of teaching dance in education.

*1) An evaluation of my contributions to the development of the art of dance model and especially to conceptualising and recording a **midway** approach in delivering it.*

In retrospect, it seems that rather than presenting and developing philosophical arguments supporting this model, which, in particular, was admirably done by Curl (1969) and Redfern (1972 and 1973), my contribution was and continues to be centred on the development of **content and methods of teaching the art of dance** model. As mentioned in the introduction, however, new ideas emerge from taking cognisance of the current 'good and valued practice' and by experimenting with and reflecting on one's own practice.

In 1965 when I was first appointed to Dartford College of Education to lecture in dance within a specialist course of initial training for teachers of physical education, I taught Modern Educational Dance. However, right from the outset there was probably less than the prescribed emphasis on the exploratory and experiential characteristics of this approach due to the fact that Mary Thomas, my head of department, encouraged me to lead the students in **creating and performing dances as end products**.

This prompted me to employ my previous professional training at the London College of Dance and Drama and my knowledge of other forms of dance to develop my students' technical performance skills and creative composing skills. The former were founded in many years of practical dance experiences to advanced level in a range of dance forms. The latter, I believe to be founded in an intuitive feel for what constitutes a "well-made" dance by virtue of having had the privileged experience of Madge Atkinson¹ reconstructing some of her solo dances on me during 1957-1959. Years later (1983), in seeing a few of the same dances again when Natural Movement was

¹ Madge Atkinson founded an early modern dance form called Natural Movement. Her dance company performed during the 1930s in Manchester and London. The dance style has been said to derive from Isadora Duncan but it was perhaps more technically based.

demonstrated by Anita Heyworth² at a University of Surrey course, I realised that I had gained much through an intuitive grasp of form by performing these beautifully structured dances. Although, according to Anita Heyworth, Madge Atkinson did not consciously make reference to composition principles, the feel for the phrasing and structure in the accompanying music always made for the most artistically dense choreography. Certainly, I and many others gained from this valuable background in which artistic principles were 'caught' rather than taught.

In addition, prior to commencing in my post at Dartford, I had been fortunate in gaining a place on the American Modern Dance Summer School at Dartington Hall in 1965. As stated previously (page 25), an inspiring American teacher, Dorothy Madden, taught this intensive course and it was in this context I first came across American modern dance technique and the ideas and practice of Doris Humphrey in dance composition. Mention of the influence of the latter will be presented in 3) below, suffice to say here, that this valuable insight into what I have termed the *professional* model (1994) for dance education, provided the opening I and others were looking for in finding possible solutions to at least three of the problems pertinent in dance education in 1965. These problems were identified in the introduction of this exposition in the following way:

- lack of emphasis on dance as an art form
- lack of teaching techniques in dance performance and composition
- lack of emphasis on end products

My previous training put emphasis on dance as an art form by delivering technique classes and by focusing on end products (dances and set pieces for examinations) and the Dartington course, in addition, offered my first experience in taught dance composition. Hence, the ideas of teaching technique towards dance performance and of teaching students how to compose dances, were developing in my thinking before I started my lecturing post at Dartford in September 1965. However, once installed, the influence of and further in house training undertaken by Mary Thomas, an extraordinarily talented teacher and head of dance at Dartford, further informed my lecturing for several years to come. Indeed, although she had had a purist Laban training at The Art of Movement Studio, her former experiences had imprinted a concern for the artistic and making dances in all her teaching. There is no doubt that Mary Thomas, more than anyone, influenced my developing practice and encouraged

² Anita Heyworth was a pupil and then principal dancer in Madge Atkinson's company. In 1944 she became the founder principal of London College of Dance and Drama until her retirement in 1981.

me to merge the Laban approach and the American Modern Dance approach. This lay seeds for the conceptualisation of the *midway* approach delineated in *The Art of Dance in Education* (1994).

Active research and experience in lecturing itself was an important means of developing my practice and further consolidating my views on contents and methods of teaching the *art of dance*. The University of London intercollegiate B.Ed. in Physical Education (syllabus B - Dance), for example, was particularly crucial for me in that my appointment as main tutor for dance composition in 1973 and 1974 provided opportunity to extend new ideas on theoretical and practical content for students who had already studied dance for three years. Here, in addition to teaching composition classes based upon principles of form, in a small way, I attempted to reference the students' learning in choreography to professional choreographers' practices. This was the first occasion I had adopted this approach and it required much research and experimentation to make it work. There was very little written on choreographers' practices at this time and few opportunities to have discussions with them. Gradually, I formulated a means of analysing danceworks under the headings of content, form, style and intrinsic accompanying elements including music, design and props. This was not new in itself, of course, but the approach of requiring the students to learn from me reconstructed snippets to "get inside" the pieces and research and write about the distinctiveness of the choreography, was new practice for me. In addition, it was the first time I had set students tasks to 'choreograph in the style of' the few choreographers we could study through performing repertoire or view on film. This required a great deal of experimentation, in that, to copy was not beneficial, but to take the essence of an approach in developing content, form and style in choreography and then adapt it into a personal outcome, meant that students had begun to discern differences in practice and acquired a means of extending their own choreographic ideas and procedures. The resources for such work were minimal at this time. However, I had learned some sections of Humphrey's *Pasacaglia* (1938) on the Dartington course (1966) and Robert Cohan was good enough to talk to and leave with us a film of his *Hunter of Angels* (1967). It was not possible to evaluate this 'experiment' fully because the students were from different colleges and undertook the final choreography assessments in their own venues. Nonetheless, the small number of our Dartford students who followed the courses, seemed to benefit considerably, not least in being able to discuss their own choreography in more depth with references to professional work. This practical exploration, then, sowed seeds for ideas on resource-based teaching methods, but video resources were not really available until the end of the seventies.

Through this experience, together with the ongoing work as a dance lecturer at Dartford College of Education teaching physical education students (1965-1978), and, in the same college, the bulk of the teaching and responsibility for the fourth year London College of Dance and Drama dance specialist students on a Certificate in Education course (1969-1978), the *art of dance* model became clearer in my own practice. The former students, for example, required basic dance technical training and introduction to many ways of exploring expressive content and forming dances so that, in turn, they could confidently formulate lesson plans and schemes of work for secondary pupils with an emphasis on creating and performing dances. The London College of Dance and Drama students, on the other hand, needed much more emphasis on development of their knowledge of basic principles of movement (Laban's analysis) as starting points for exploration and discovery of diverse movement vocabularies for dance composition. These students had to work hard to move beyond the techniques that the previous three years had instilled in them. Both sets of students were parallel in requiring knowledge of form and experience in choreographing dances demonstrating such knowledge. Moreover, in their secondary teaching contexts, they needed a structured approach for teaching their pupils how to compose dances. Here again, as mentioned previously (see page 56), Mary Thomas provided the lead in developing what she called a dance framework approach. My further development of this approach as presented in *The Art of Dance in Education* (1994), has provided many initial and in-service teachers an invaluable methodology for teaching inexperienced or younger pupils.

The above cited situations seemed to have **required a midway** approach so, although I did not conceptualise it until later, it emerged through reflection on the needs of the students and their secondary pupils and active research on my part. It can also be surmised that teachers and lecturers in other institutions were similarly employing their knowledge of the Laban model combined with the new found American Modern Dance approaches. Lorna Wilson of Chelsea College of Physical Education (now the University of Brighton), for example, had attended the Dartington courses in 1965 and 1966 and found them valuable endorsement of developments in her own practice. As external examiner for the Certificate in Education for the Dartford dance specialists, she provided valuable feedback on these developments in my practice and the students' teaching.

In such ways then, between 1965 and 1978, my practice in the art of dance with emphasis on students and their pupils performing and creating dances replaced the

purist Laban model. However, the use of Laban's movement principles and his framework for exploration of movement content for dance remained as an important part of the practice. It was not a complete shift away from the *educational* model therefore but it was certainly better described as the art of dance model.

Hence, it would seem that the art of dance model evolved gradually and that, in educational contexts, it implicitly embraced elements of both the *educational* and *professional* models and therefore, in part at least, could be described as *midway*. My book *Dance Composition* (1976), probably helped some teachers and students make the transition from the Laban approach since it advocates the Laban framework for movement content and at the same time delivers a structured content for the teaching of dance composition and suggests ways in which dances can be evaluated as end products. The book itself can be claimed as my main contribution to the evolution of the art of dance in education.

After publication of *Dance Composition*, further reflection on the developments of the art of dance model, resulted in ideas beginning to form for an explicit merging of the two seemingly opposing practices of the *educational* and *professional* dance teaching models. These ideas were explored in the dissertation for the MA (1977) in which the *midway* model was first identified. They were fully conceptualised in later publications, particularly *The Art of Dance in Education* (1994).

Moreover, moving forward to the 1980s and 90s, I believe that I have contributed towards a redressing of the relative lack of development of the third strand of the art of dance model - appreciation. This was done through writing theory papers for school examinations (1980-1989) and devising ways of guiding viewings of dance works (1978, 1989, 1994) through a resource-based teaching methodology (1994).

2. An evaluation of my contributions to definition of some approaches in assessment of dance performance and composition in the school examinations context.

In 1978, a group of London teachers including myself and Joan White formed a committee to write and submit an 'O' level dance examination to the University of London School Examinations Board. The effort put into this exercise by all concerned was enormous but worthwhile since the syllabus was approved in 1980 for the first examination in 1983. Joan White was appointed as Moderator responsible to the Board. I was appointed as Chief Examiner (1981-1989) for Papers 1 and 2 (Paper 1

included performance and composition and Paper 2 was a theory paper related to the practice of dance) and Irene Glaister for Paper 3 (the history theory paper).

The aims of the syllabus were, at the appropriate level:

1. To promote an understanding of dance as an art form.
2. To develop expertise in dance performance and composition.
3. To extend knowledge of dance through a study of its history in a cultural context.

This, then, confirmed the three strands of performing, composing and appreciating dances as the conceptual basis for dance in education. A number of in-service teachers' courses were held to encourage teachers to re-appraise their approaches so that their pupils could meet the requirements. I held at least five of such courses in Derby and Bedford and believe that, through developing strategies for teaching the syllabus, I can claim to have exerted an influence on a number of secondary and further education teachers' practice.

These strategies were developed with the assessment criteria of the examination in mind. As indicated in Chapter 2 (pages 28-29), teachers were encouraged to develop new approaches in teaching technique, performance, composition, theory related to these practical activities and history. For example, the following quotation from a lecture I delivered to the Physical Education Association in 1982 demonstrates the change in teaching dance performance demanded by the syllabus:

To build up towards performance of a two minute technical study, the development of each pupil's ability to combine actions in phrases should always be the concern of the teacher.....This feeling for phrases, sections and the form of the whole study can be assessed by observation of the candidate's sense of movement syntax.....

(Smith 1982 p.2)

Having rehearsed the range of criteria of assessment for all three papers, the lecture concluded that:

All this points towards a dance education which is demanding and offers opportunity to develop a perceptive and critical eye, an ability to make judgements and a sensitive awareness of qualitative and artistic features of dances as art works.

(Smith 1982 p.4)

This paper was received as printed matter in the delegates' pack. A large number of Physical Education teachers, lecturers, organisers and HMI attended the conference. Hence, dissemination of the changes and developments in dance in education and the ways in which the authors of the syllabus had defined the assessment of dance skills and understanding, reached a wider group as well as the teachers who entered candidates.

This 'O' level syllabus became a model for other examinations to follow - 'A' level, 'AS' level and GCSE but its main contribution was in the content and assessment requirements which demanded new methodologies. The set papers for the Board, including the dance studies (see pages 17-18), were employed as examples in initial and in-service teacher education for many years. These papers were originated by me and, after a process of consultation and modification, were published by the Board. Certainly, this work helped to clarify and consolidate my own practice.

As intimated above, new methodologies in teaching dance performance centred on developing performance skills such as co-ordination, alignment, focus, rhythmic and spatial accuracy. This required me to help teachers to devise ways in which these performance attributes can be taught. Similarly in the context of composition, teachers were led to explore ways in which formal principles, for example, could be imparted. Here again I was able to explore and develop the approach discussed above whereby snippets of repertoire were employed to advance students' learning in composition and their physical abilities in performance of them. Most of the teachers on my in-service courses had not witnessed this method before but having found it most rewarding themselves they adopted it for their own practice. Moreover, with encouragement from me they realised that the need for pupils to be able to write about the processes involved in the practice of dance demanded a greater emphasis on discursive interchange between them and their pupils and between the pupils themselves. My idea of the use of worksheets to promote such discussion or student research prior to written work also appealed to many teachers especially since theory lessons and particularly history of dance lessons became necessary to support the practical lessons. This was a new departure in itself for many teachers.

In this context of a developing pedagogy, dance became acknowledged as an arts discipline comparable to other arts in many schools and colleges and this certainly made for a much stronger and clearer rationale for dance in education as compared with the self-expressive, experiential and developmental rationale of the Modern

Educational Dance era. Clearly, for secondary dance education at least, it addressed the same problems as in 1) above (see page 63) and, in addition, the:

- lack of the means of assessment including public examinations
- lack of theory to support dance practice.

Moreover as described in Chapter 2, the GCSE developed further strategies in the coursework aspect of the examination in that the several tasks I set each year demanded that students study the public theatre art form of dance - its works, choreographers, music and design, for example. This required teachers and/or companies to create resource packs so that the students could address the range of tasks and questions required of them. Hence resource-based teaching started to evolve and two further problems to be found in the introduction of this exposition began, in a small way, to be addressed. These were expressed as a:

- lack of links to professional dance theatre artists
- lack of resources.

In evaluating my work in the field of dance examinations, I have attempted to show how the syllabus itself and the papers I set were instrumental in confirming the art of dance model and a range of teaching and learning strategies for dance in education, hitherto undeveloped in secondary and further education. A significant spin-off of this work was reflected in teacher education courses run by a number of different local education authorities.

3. An evaluation of my contributions to the development of theoretical and practical guidelines to support the teaching of dance composition:

Sections B and C in both chapters 2 and 3 deal with description and evaluation of the three editions of my book - *Dance Composition* - in terms of the influences from literature which underpinned the contents. This section of the conclusion attempts to evaluate the influences derived from other practitioners and/or my lecturing experience/active research.

My first in depth experience of practical dance composition classes was gained in the above mentioned summer school held at Dartington Hall in Devon during the summer of 1965. This inspiring and, for me, seminal course taught by Dorothy Madden

introduced the course members to the methods of Dance Composition expounded by Doris Humphrey. We worked on tasks derived from the principles laid down in Humphrey's book (1959) and gained much insight and knowledge from Dorothy Madden's excellent feedback on our work. This was the first time that I and many of the others had been led beyond exploration of movement (as had been practised by the Laban 'school') into selection and refinement of stylised movements with reference to theatrical grouping and use of stage space. Indeed, her concern for looking at the composition from the 'front' and taking account of an audience reversed the inward dancer/group focus of the Laban model. This course then, together with the texts which were new to most of us - (H'Doubler (1940), Hayes (1955) and Humphrey (1959)), became the foundation and guidelines for change in my own practice.

Subsequent study and reflection on the above experience and attendance on the following year's course at Dartington provided the background needed to better fulfil my lecturing commitments at Dartford College of Education (1965-1978). One such commitment was to present two hour theory lectures on the principles and theories underpinning dance composition for physical education students. These theory sessions supported practical lectures which, for both physical education and specialist dance students required an emphasis on teaching dance composition so that students could present their own dances for assessment purposes. As intimated earlier, much experimentation, reflection and discussion with my colleague Mary Thomas, resulted in some sort of synthesis to arrive at *Dance Composition - a Practical Guide for Teachers* (1976).

Section C in both Chapters 2 and 3 has exposed the features of the three editions which I believe have added to and further developed the content and methods of teaching dance composition in secondary, further and higher education. The twenty year consistency of direction cannot be disputed, although, during this time, in responding to the changes occurring in dance in education, new concerns have been addressed in editions 2 and 3.

In reflecting on the first to the third edition, it would seem that, initially, I attempted to tie the dance composition process down into pre-formulated stages and a great deal of emphasis was put on the use of formal principles to guide the composer. As stated previously, little reference was made to the role of study of professional choreography to aid the development of composing skills because there was little available on video resources at the time. This made it difficult for teachers in that they had to understand and transmit abstract ideas about form to their students.

The second edition contained a chapter on resource-based teaching and showed, through a video example, how a professionally choreographed work can be used to illustrate abstract concepts of form. An additional aspect missing in edition one - a concern for style - attempted to address the problem of the students who created beautifully formed but arid dances.

The third edition reflects more of a *midway* approach perhaps in that a fairly lengthy chapter on improvisation as an important **process** is included. Moreover, the chapter on alternative approaches in dance composition provides many different ways in which the formal and traditional approach delineated in the body of the book can be challenged or disrupted. Hence, again a shift away from what might be described as an 'academic' approach to dance composition, has possibly resulted in a more balanced third edition concerned with process and product, experimentation and formulation and private and public referencing.

4. An evaluation of the development of a resource-based teaching methodology which employs professional choreography as content and of the work done in the use of multimedia as an exciting precursor for future development of interactive resources for dance in education.

As intimated in 2) above the ideas underpinning resource-based teaching in dance stemmed from the need to develop GCSE coursework packages. My book *The Art of Dance in Education* (1994) makes clear that resource-based teaching is not in any way a new idea. However, for dance, the notion of student-based learning, which is the main aim of such an approach in other areas of the curriculum, has not yet been developed. Hence the above mentioned book and the chapter in *Dance Composition - Third Edition* - prescribe for future practice. In these two contexts I believe that I have outlined a theoretical base to support such a methodology. In terms of content, there is evidence of teachers using the ideas developed here in presenting schemes and units of work based upon professional choreography, for example, in the termly journal published by the NDTA - *Dance Matters* and in Killingbeck (1995). However, development of teaching strategies to promote student-based learning is, as yet, in its infancy.

To an extent, my application of the resource-based teaching methodology developed such student-based learning activities in the use of *Dance Disc 1* (1989). Appendix 1 provides an example and the text on pages 57-58 indicate how the worksheet methodology for student-based learning might be employed. However, a full resource

pack with worksheets relating to a range of activities in performing, creating and appreciating dances, has yet to be published.

The work with Jim Schofield, my research partner, points to our forthcoming (1997) first Cdi publication title - *Motif and Variations - a resource pack for students aged 14 upwards* - as the first of its kind in the world. This pack will contain a full range of worksheets addressing differing levels of students and, in addition, will indirectly input into initial and in-service teacher education through demonstration of a resource-based teaching methodology.

The aim of such a pack is to offer students and their teachers an extended menu of activities from which work could be selected to serve particular learning objectives. The sheer number and range of learning activities provides a long shelf life for the pack. This, perhaps, will be a distinguishing feature of our packs as compared with other video based packs in the field at present. The medium of CDi/CD ROM itself offers scope in this multilayered approach to authoring of resources for dance. The task of writing open tasks at a range of levels to encourage the users' own learning in dance, provides a challenge for my future practice but it will also draw upon all the research undertaken to date in developing teaching content and methodologies for dance in education.

In evaluating the process of working to produce such multimedia items, there is much one could say as a result of reflecting on how the ideas arise and become formulated. I am extremely fortunate to be working alongside an inventive and creative computer specialist who is also a reflective teacher in his own right. It is essentially a two-way process, however, and it has often been the case that my ideas for demonstrating an aspect of choreography, for example, have inspired him first and then, in turn, have been extended and much enhanced by Jim Schofield, through the invention of a new technique. The problem of demonstrating the context of each moment of movement without sacrificing its dynamism, for instance, is discussed in our articles (No. 19^a and 20^b - 1995) which describe a number of our inventions and the rationale behind them.

To date, the future development of CDi/CD ROM resources for dance in education is largely our prerogative in the UK. We look forward to others joining us in this exciting pursuit so that the area of research becomes further enriched with fresh ideas.

^a Resource-based Teaching and Interactive Video in *Proceedings of the Conference 'Border Tensions'* University of Surrey.

^b Developments in Dance Pedagogy through Application of Multimedia in Interactive Video in *Proceedings of Dance '95-Move into the Future* - Bretton Hall.

A final note:

This exposition has attempted to evaluate my publications as contributions to the main changes and developments in dance in education within the period from 1965 to 1996.

This has been undertaken by making reference to:

1. the evolutionary developments in dance education
2. the influence of literature in the field, and
3. the influence of key practitioners in dance in education.

As an active practitioner throughout the period under review, the process involved in this exercise has been one of reflection on my past and ongoing practical research in the field, and the people, events or texts which have influenced this research. An expose' of one's development of ideas and practice over a thirty year period is a difficult undertaking in itself. But it is perhaps even more so in the context of undocumented practical teaching situations. Support for this personal exposition on my contributions, testimonials from eminent dance educators can be found in Appendix 3.

An overall evaluation in respect of the **publications** presented in part fulfilment of the Ph.D. degree, should possibly conclude that I have contributed towards a redressing of the problem identified in the introduction of this exposition in that:

- a paucity of literature

is not as much of a problem in 1996 as it was during, and at the outset of the period of review. Furthermore, through publication, I believe that my main contribution has been that of **recording** and thereby **disseminating** the changes and developments in content and methods of teaching dance in education from 1965-1996.

APPENDIX 1

APPENDIX 1 - Example Worksheets for use with interactive video - *Dance Disc 1*:

1) Activities of VIEWING AND PERFORMING:

IDENTIFICATION AND PRACTICE OF SOME OF THE QUALITIES OF MOVEMENT IMPORTANT IN THE DANCE STUDY.

Students will be instructed to use the options of close-ups and slow-motion when appropriate to study:

QUALITIES OF SMOOTHNESS AND FLUIDITY:

a) Watch Phrase 1 in slow motion and at the set speed noting the dancer's ability to move **SMOOTHLY** and with **FLUIDITY**.

b) From the following list underline the ways in which you think the dancer achieves **SMOOTHNESS** and **FLUIDITY**.

- tipping into travel
- long steps
- getting the rhythm right
- using the ends of the feet sensitively
- keeping the shoulders down
- continually moving
- keeping head up
- keeping weight over the moving part
- turning the shoulders in turns
- stepping through the feet

You should have underlined 7 out of the 10 features.

c) Watch phrase 1 again to look carefully at the 7 ways in which the dancer achieves **SMOOTHNESS** and **FLUIDITY** and then work on these to improve your performance.

These qualities are important throughout the Dance Study.

Work through all the dance phrases to see if, apart from the 7 identified above, there are other ways in which the dancer achieves **SMOOTHNESS** and **FLUIDITY**. For example, in phrase 11, the use of the trunk is important.

2) Activities of VIEWING TO LEARN ABOUT COMPOSITION and COMPOSING A DUO:

IDENTIFICATION OF KEY MOVEMENTS - REPETITIONS AND DEVELOPMENTS IN THE DANCE STUDY.

You will see that there are KEY movements in the Dance which are repeated in different ways to give the Dance UNITY and COHERENCE. These are important features of FORM in Dance Composition which you will need to consider when you choreograph a Dance.

KEY Movements:

I) TIP or LEAN:

a) Look at the menu of TEACHING PHRASES and find these two movements in PHRASES 1,2,7,11,15.

b) Look at each of these phrases in turn and note down what precedes and what follows each TIP or LEAN.

c) What are the similarities and differences in how the TIP and LEAN movements are used in each phrase?

d) Why is a TIP or LEAN often at the beginning of a movement phrase ?

II) ROCKING:

a) Look at the menu of TEACHING PHRASES and find ROCKING in phrases 1, 9 and 14.

b) Look at each of these in turn and note down the difference in the ROCKING movements.

c) Then look at phrases 3 and 5 in turn and note down the essential differences in these two rocking movements compared with the above.

USING KEY MOVEMENTS IN A DUO -

a) Adapt some of the TIP and LEAN movements used in the study for a duo and add some of your own. Use as many different kinds of body contact as you can.

b) Find ways of moving into and out of the above partner contacts.

c) Incorporate some ROCKING movements to make a short dance section based on a theme of "caring".

d) Watch and analyse the example duo based on this task and compare and contrast it with your own.

e) Extend and improve your duo employing or adapting some of the choreographic ideas from the example, if appropriate.

APPENDIX 2

APPENDIX 2 - *Personal contextual information, in brief:*

PRESENT POST: Principal Lecturer and Leader of Dance and Drama in the BA.Hons. Modular Degree programme at DE MONTFORT UNIVERSITY BEDFORD.

QUALIFICATIONS:

Diploma of the London College of Dance and Drama,	1959
Associate of the Royal Academy of Dancing (Advanced Professional Ballet)	1963
Licenciate of the Imperial Society of Teachers of Dancing (6 branches)	1961
Certificate in Education, University of Nottingham	1965
Master of Arts, University of London	1977

TEACHING and LECTURING EXPERIENCE:

Manning Grammar School, Nottingham-Teacher of Dance	1959-63
Dartford College of Education (now University of Greenwich) Lecturer Senior Lecturer	1965-67 1967-78
Derby Lonsdale College of HE (now University of Derbyshire) Senior Lecturer and head of dance	1978-83
London College of Dance and Drama (now Middlesex University) Principal Lecturer and co-ordinator of B.Ed. Hons Specialist Dance Route	1983-87
De Montfort University Bedford (formerly Bedford College of Higher Education) Principal Lecturer as above	1987-88
then Principal Lecturer in present capacity	1988-

Subject teaching - Dance and Dance Education:

My original professional training in dance has been an important influence in my career. This, in addition to my initial experience as a full-time specialist dance teacher in a state secondary school and my subsequent teacher training as a junior/secondary teacher, provided knowledge and expertise in both the 'professional' and 'educational' dance worlds.

In 1965, I was appointed as a full-time lecturer in dance and gained substantial experience in training specialist dance and physical education teachers, first in the context of the Certificate of Education and then in the B.Ed. Hons degree. In the latter years at Dartford, I was responsible for the choreography course for students in all London colleges taking the final honours year.

In all four lecturing posts, a full range of practical dance teaching experience in contemporary dance, classical ballet, ethnic and social dance forms and in choreography, reconstruction and production has been equally balanced with lecturing in aesthetics, dance appreciation, history and criticism and dance education including preparation for and supervision of teaching experience.

Range of courses taught:

The range of courses taught include the Certificate in Education, B.Ed.Hons. and PGCE for Dance specialists students, B.Ed.Hons. and PGCE for Physical Education students, BA Hons. Combined Studies, the M. Phil. and the University of Nottingham validated in-service advanced diploma in Dance in Education which I initiated and led for ten years. The latter later developed into a broader course for teachers in arts education. This constitutes most of my experience leading to my present post in which I lead and teach on the B.A. Hons. Modular Degree and on post graduate courses including the PGCE, M.Phil. and M.A. by independent study.

Research:

As well as necessary research to underpin a considerable portfolio of publications, my recent research work has been in the field of interactive video and multimedia and its application to dance in education. This research has produced a laser disc publication and pilot materials funded by the Arts Council of England and the European Commission. Recent exciting developments will result in future publications of CDi/CD ROM resource packs for dance teaching and learning across the sectors.

Consultancy and external examining:

My consultancy experience extends over many years and includes CNAAB institutional reviews, validations of masters', first degrees, PGCE, in-service courses and BTEC Performing Arts HND courses, school examinations, and work for national associations. These associations are charities which demand voluntary work to organise national and international conferences/courses, to write information documents, produce journals, newsletters, conference proceedings and to represent dance in many committee contexts. My consultancy work also includes invited participation in Arts Council work, National Curriculum Council/School Curriculum and Assessment Authority work and for the BBC. In addition, I have had many years experience in external examining at diploma, first degree and masters' levels at other universities and institutions of higher education.

APPENDIX 3

CANTERBURY CHRIST CHURCH COLLEGE

North Holmes Road Canterbury Kent CT 1QU

Telephone 01227 767700

TO WHOM IT MAY CONCERN:

Mrs Jacqueline Smith-Autard

May 1996

I have known Mrs Jacqueline Smith-Autard for the past 25 years and without doubt she is a most distinguished member of the dance education profession having made major contributions to its development during this time. I write as a former Chairman of the NATFHE Dance Section (25 years) and currently as MA Tutor to the Expressive Arts Course at Canterbury Church College and External Examiner to both De Montfort University and The College of the Royal Academy of Dancing.

There are few in the sphere of dance education, if any, to my knowledge, whose publications and consultancy record are currently as impressive as that of Mrs Smith-Autard's; her text-books, papers, articles, international conference and seminar contributions and multi-media presentations are held in the highest regard by members of the profession.

Undoubtedly, her seminal and frequently reprinted and revised texts on dance education have been widely acclaimed and used in this country and abroad with outstanding success; these texts have served to enhance both her national and international reputation. The importance of Mrs Jacqueline Autard's work lies not only in its firm grasp of day-to-day teaching practice content and methods, but also in her ability to underpin this with wide-ranging theoretical considerations based on current research literature. She has, for example, followed closely and with sophisticated understanding the shifts in the on-going philosophical debate on the nature of dance and dance education; she engages in this debate with ease and insight. Her sense of historical perspective in the dance education scene is also most perceptive and gives authority to her work as does her knowledge of the contemporary dance scene as a whole. In addition to all this her innovative work in Interactive Video dance programmes has constituted a major break-through in resources for dance teaching at all levels. Few advances in dance education are proving so promising as those initiated by Mrs Smith-Autard in both practical theory and technology at a time when the subject is in serious danger of marginalisation - not least as a result of the limitations imposed by the National Curriculum.

It is not surprising that in view of the aforementioned distinctive contribution Mrs Smith-Autard has made to her subject that her advice should be sought by those in authority; these have included: the Secretary of State for Education, the Arts Council of Great Britain, the Council for National Academic Awards, the National Curriculum Council and the BBC. I believe without reservation that her academic and professional contribution to dance education is deserving of its highest accolade.



(Gordon F Curl MA MEd)

Hon. Member NDTA, Emeritus Chair NATFHE Dance Section.

TO WHOM IT MAY CONCERN

Jacqueline Smith Autard

Over the past twenty years or more Jacqueline Smith-Autard has made a consistent and eloquent stand for the place of dance in education. This she has done in a variety of ways namely through publications, lectures, conference papers and consultancies all of which have attracted respect and attention from within the dance profession.

Her work is nationally and internationally acclaimed and she is acknowledged not only as a leading expert in the field but also as one who is constantly updating her own stance in the light of on-going philosophical debate. Throughout her professional career she has related her own practical experiences as a teacher to the academic texts she has produced. It is this relatedness of theory and practice which has remained the core of her work and it is from this position of authority that she is invited so often to take a lead in the field of dance in education where she is a frequent spokesperson, writer and working party member.

Prior to and throughout the recent ongoing education debate Jacqueline Smith-Autard has participated with a deep knowledge and insight challenging the diminishing place of dance in education with vigour and verve. It is not clear where, in the context of the current changes in education, dance will eventually find its place but there is no doubt that Jacqueline Smith Autard, along with colleagues of like minds, will be in the forefront of decision making and that through her persuasive attitude based on detailed and pertinent knowledge, the best possible outcome will be found.

Jacqueline Smith Autard has recently taken over from me as the Chair of Dance and the Child International (daCi UK) and I could not have wished for a better person to take on the challenges of this position which are to provide our youth with opportunities to become immersed in a variety of dance activities and to foster the expertise and understanding of those who work on their behalf. She realises that, with the cut back in school based opportunities, daCi is a valuable link in fostering the artistic experiences of our young people. She is also active in daCi's international affairs and has given papers at conferences held in England and Australia and is to present a paper in Finland in 1997.

In association with and as an extension to her professional contribution to dance in education Jacqueline Smith-Autard has initiated dance studies programmes in the form of interactive video. Although in its relative infancy the signs are that this innovative venture will develop dance analysis in a highly informative and interesting way and provide students and teachers with an extremely valuable resource.

I have known Jacqueline Smith Autard for over twenty five years and in a number of professional capacities. I have shared with her several national working parties and committees, she was external examiner to my students when I was Head of Dance Studies at Roehampton Institute and for ten years was a member of the executive committee of daCi UK. We have co-directed several major conferences in Dance Education and are currently preparing one being hosted jointly by the National Dance Teachers Association (NDTA) and Dance and the Child International (daCi UK) to be held at the Laban Centre in October 1996. The conference is titled 'At the Cutting Edge' an appropriate title in respect of Jacqueline Smith-Autard's distinguished contribution to the sphere of dance education a sphere where she is held with high regard by members of the dance profession.

Mollie Davies MBE PhD

Freelance Dance Education Consultant

Chair: Dance and the Child International

Academic Consultant to: The Royal Academy of Dancing

London Contemporary Dance School

Doreen Bird College of Performing Arts

NDTA

National Dance Teachers' Association

June 22, 1996

To whom it may concern,

Re: Ms Jacqueline Smith-Autard MA

I have been asked to comment on the contribution of Ms Jacqueline Smith-Autard to the policy making process concerning Dance in the National Curriculum.

In 1988 when the Education Reform Act came into force, the various organisations representing dance in education came together to defend and promote the place of dance on the curriculum. The National Dance Teachers' Association was a prime mover at this time and set about writing letters, discussion documents and papers to make clear the contribution of dance to the curriculum and the possible ways in which it could be defined and organised within a statutory curriculum. Ms Jacqueline Smith-Autard (Vice-Chair NDTA) was instrumental in the formulation of a consensus policy which was adopted by all the major organisations concerned with dance in schools —

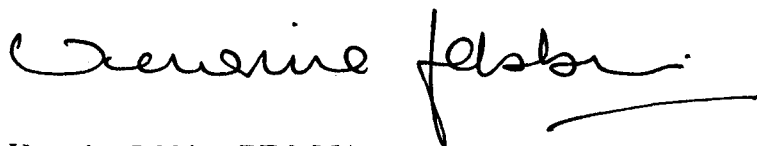
- National Association for Dance in Further and Higher Education (Dance Section)
- Council for Dance Education and Training
- Standing Conference on Dance in Higher Education
- National Dance Teachers' Association

She was largely responsible for the vital policy document "*Dance in the National Curriculum*" (NDTA, August 1990), which was sent to the then Secretary of State for Education and the Working Group for Physical Education in the National Curriculum. That paper formed the model on which many later documents were founded, as we sought to persuade the Secretary of State and the various National Curriculum working parties, of the need to establish dance as a vital part of the school curriculum.

Later in that year Ms. Jacqueline Smith-Autard was the NDTA representative at the NCC Conference in York which attempted to bring together the different art forms of Dance, Drama, Music and Visual Arts to look at areas of common interest. Unfortunately that initiative came to nothing but she played an important role in representing the cause of dance.

In subsequent years Ms Jacqueline Smith-Autard continued to support the place of dance in the curriculum by her writing. Although she was not officially on the PE Working Groups that shaped the final statutory orders for PE, she contributed many ideas and concrete proposals which were used in *Physical Education for Ages 5-16 (Proposals of the Secretary of State for Education and Science and the Secretary of State for Wales, August 1991)*.

Without doubt Ms Jacqueline Smith-Autard has been a seminal thinker in dance education during the 1980's and 1990's and a vital force in shaping current the consensus on good practice in dance education.



Veronica Jobbins, BEd, MA
Chair, NDTA

APPENDIX 4

APPENDIX 4 - LIST of personal books, articles and published papers submitted and discussed in this exposition:

a) Sole author publications:

BOOKS

SMITH, J.M. (1976). *Dance Composition a Practical Guide for Teachers*. London: Lepus Books.
(1980). reprinted - London: Lepus Books.
(1984). Japanese edition.
(1985). reprinted - London: A & C Black.
(1988). reprinted - London: A & C Black.

SMITH-AUTARD, J.M (1992). *Dance Composition a Practical Guide for Teachers*. (2nd edit.). London: A. & C. Black.

This edition is updated throughout and also contains new chapters:

- a) new introduction
- b) chapter on *Style*
- c) section on *Resource-based Teaching/Learning of Dance Composition*
- d) more assignments based on professional choreographers' works.

SMITH-AUTARD, J.M. (1996). *Dance Composition*. (3rd edit.). London: A. & C. Black.

This edition is currently with the publisher and is due to be published in September 1996. Two new chapters have been included and the section on *Resource-based Teaching/Learning of Dance Composition* is further extended. The new chapters are headed:

- a) *Improvisation*
- b) *Alternative and Experimental Approaches in Dance Composition*.

SMITH-AUTARD, J.M. (1994). *The Art of Dance in Education*. London: A & C Black.

ARTICLES and PAPERS

SMITH, J.M. (1982) Technique and Style as Aspects of Expression in Dance. *Collected Conference Papers in Dance Vol. 3*. NATFHE/British Society of Aesthetics. 129-136.

SMITH, J.M. (1982) The Development of 'O' Level Dance - presented at *The PEA Study Course* March 1982. 1-4.

SMITH, J.M. (1987). New Directions in Dance Education. *British Journal of Physical Education*. 18, 3, 101-103.

SMITH, J.M. (1988). Dance as Art Education: New Directions. *Young People Dancing - Dance Education Vol. 1* 4th International Conference. London: Dance and the Child International. 257-267

- SMITH, J.M. (1990). Dance Perspective on the National Curriculum.
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and Training/NATFHE/National Dance Teachers' Association/Standing
Conference for Dance in HE.

LEAFLET 1990 *Dance in the National Curriculum* National Dance Teachers'
Association

BOOK 1993 *Dance in Schools* - The Arts Council of Great Britain.

d) Other published materials:

Sole author:

SMITH, J.M. (1984-1989). VIDEOS/SCORES Seventeen choreographed dance studies
in classical ballet and contemporary dance for 'O' level and GCSE University
of London School Examinations Board.

(The above studies are available as notated scores from the above board and for purchase
on video from the National Resource Centre for Dance, University of Surrey).

Joint author:

SMITH, J.M. (1989). *Dance Disc 1*. INTERACTIVE VIDEO LASER DISC AND
MANUAL WITH WORKSHEETS (author of content on the disc and supporting
worksheets) Schofield J. author of computer programme & graphics.

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